

SPONSOR

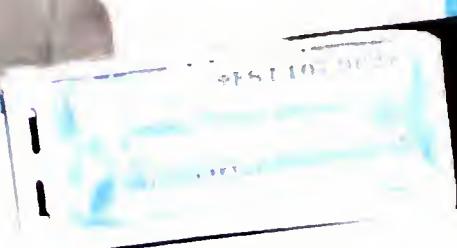
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

VER CARRY MORE CASH THAN YOU CAN AFFORD TO SPEND



*"I never carry
more than
\$20 in cash,"*

Says HARRY TURNER
Houston Pharmacist



*COURTESY OF THE
AMERICAN EXPRESS COMPANY

AIR MEDIA'S \$50 BILLION CHALLENGE

Food air spending is leading the field but potential is untouched—say the experts—Part I

Page 31

Minneapolis— the Midwest's pot of gold

Page 34

Here's what media people gripe about

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At last! New data on net radio's top 20

Page 44

PRC-TV is too powerful for me. Whenever I see something advertised on that station, I want to run out and buy it . . . So, to prevent that from happening, I just don't carry more than \$20 in

**PRC-TV • CHANNEL 2
HOUSTON, TEXAS**



"Don't tell me Roanoke has 420,000 tv families."

We won't. That's the number of tv families in the greater Roanoke market, which is bigger than all of us.

"Top 50" buyers ought to scrutinize our market before they leave us off a schedule. *Whoa, man, that's negative.*

* * *

Well, how's this?

Careful buyers who plan tv schedules for results get what they plan for with WSLS-TV. With full power of 316,000 watts on Channel 10, a healthy

assist from NBC, strong local programming, and a signal that leaps off a mountain 3934 ft. high, WSLS-TV welds a 58-county area into the greater Roanoke market of 420,000 tv homes.

For more information, listen to Blair Television Associates.

WSLS-TV
Channel 10 • NBC Television
Main Office Roanoke, Va.
A Division of the NBC Stations
of the National Network

The Ones That SERVE Are The Ones That SELL

In DES MOINES...

KRNT
RADIO and TV



In this area, most people have learned through years of experience that KRNT and KRNT-TV stand above all others in service to the public, day in and day out. Most people turn to these stations for help and information. During Iowa's blizzard of March 5 and 6, worst in the past decade, more Des Moines people chosen at random in an impartial survey of 500 telephone calls made March 6 said they listened for the greatest part of the time to KRNT TOTAL RADIO for storm news and information than all other stations combined!

Another outstanding example of public service occurred when KRNT-TV, in cooperation with the local Medical Society, planned and televised coverage of a "miracle" heart operation. Television made it possible for all Central Iowa doctors to benefit from viewing a new "mechanical heart" in actual operation.

Still another public service "tie-in" was with Goodwill Industries of Des Moines. A completely isolated appeal for neckties for re-sale by Goodwill Industries resulted in a landslide of ties to KRNT-TV's dominant emcee personality.

No wonder most people listen to, believe in and depend upon KRNT and KRNT-TV . . . selling Iowa because they're serving Iowa. In 1958, KRNT-TV presented 5,620 public service announcements; KRNT RADIO presented 5,628.

*Serves BEST... Sells BEST
In DES MOINES....*

KRNT
RADIO and TV
Represented by The KATZ AGENCY

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37 Three trends make the medium a must: more manufacturers turning to franchise setups, strong female styling interest, year-round campaigns

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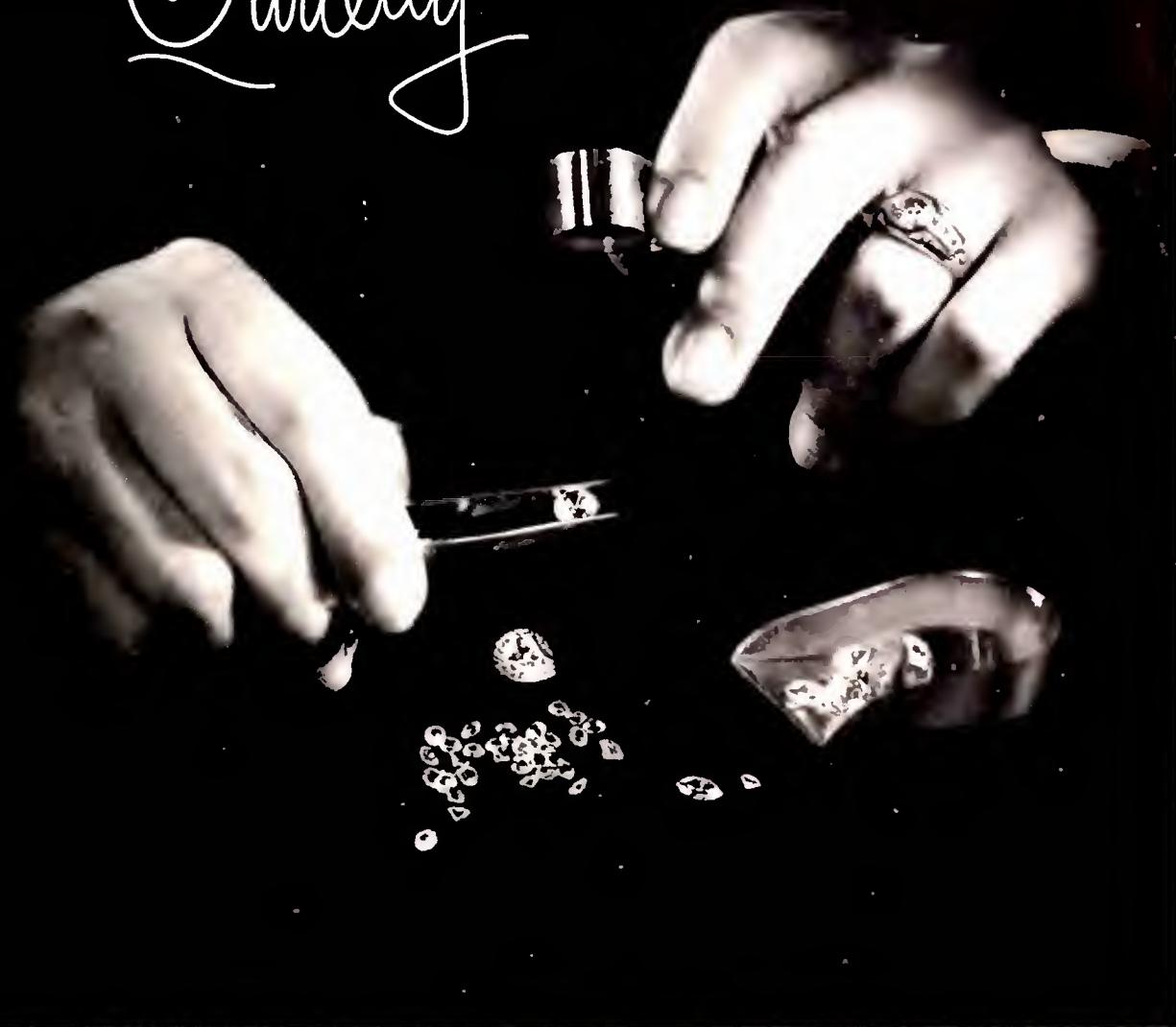


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THE *Quality* TOUCH



Diamonds — courtesy Everts Jewelers, Dallas

Blue white and perfect . . .
prized possession among those
who cherish QUALITY.

Sought after and valued, too,
are radio and television
stations which possess a "quality
touch" so important
to any successful campaign.



Before
you finish reading—
another will

die needlessly!



Over one hundred people every day are killed on our nation's highways. A death rate so alarming—that it has become one of the most pressing problems confronting our country. Top priority has been given to the President's highway program. Numerous road improvements have been enacted by the states. Police patrol has been extended to the maximum. But still the needless slaughter goes on!

In line with *doing something* to stem this terrible tide—WGN Radio conceived and instituted "Signal Ten"—a documentary radio program taken from on-the-spot tape recordings of State Police work. *Intense—inspirative—penetrating*—"Signal Ten" dramatically portrays traffic violations and their impending dangers *as they actually occur*.

And WGN Radio pinpointed the problem further by taking its own survey of traffic conditions before selecting the target areas for its programming. Then to broaden the scope of this much needed safety service, WGN Radio made "Signal Ten" available to 17 other midwestern radio stations.

It is for this kind of sustained public service that WGN Radio was chosen as the *only* radio station over 1000 watts, to receive the coveted Alfred P. Sloan Award for promoting highway safety.

This, we believe, is an outstanding example of how WGN Radio is fulfilling its dedicated purpose of "Serving all Chicagoland" better.



WGN-RADIO

The greatest sound in radio

441 North Michigan Ave. • Chicago 11, Illinois

IN SOUTH GEORGIA
AND
NORTHWEST FLORIDA . . .

A NEW MARKET

since Mar. 19th!

WALB-TV's new 1,000 FOOT* TOWER

has almost doubled
the effective WALB-TV
market in this area!

* (Tallest in South Georgia
and North Florida)

- GRADE B POPULATION
NOW IS:

730,600

- GRADE B TV HOMES
NOW ARE:

126,200

Write for
new coverage map!

ALBANY, GA. CHANNEL 10

WALB-TV



Raymond E. Carow, General Manager

Represented nationally by
Venard, Rinloul & McConnell, Inc.
In the South by James S. Ayers Co.
One Rate Card

NEWSMAKER of the week

A major move to attract new spot radio business has been taken by John Blair & Co. in setting up a Creative and Marketing Services Division. Heading the new operation will be Clifford J. Barborka, Jr., now head of the Chicago office

The newsmaker: When a business sets up a new operation, the function is usually more important than the man. With Cliff Barborka, it is probably the other way around. The reputation preceding him to New York is something awesome. John Blair himself calls Barborka "the most creative salesman I've ever met." In 2½ years Barborka has doubled Blair's Chicago billings in radio.

Barborka is credited with pulling off some memorable media switches among Chicago accounts. Among them are Flako and at least three Leo Burnett products—Marlboro, Philip Morris and the Tea Council. As the result of his putting his mind to work on the latter account, the Council began alternating spot tv in the winter with spot radio in the summer.

Spot radio has happily benefited from Barborka's "radio spectacular" theories. Which is another way of saying that his major proposition is saturation.

One example of his ideas is shown in this recent pitch: that the agency buy an announcement every hour from 6 a.m. to midnight seven days a week. To keep the cost down, I.D.'s were alternated with minutes. It was estimated the client could reach three-quarters of the radio homes in each market in a week on one station with this approach (and, of course, about every radio home listening to the station).

Taking Barborka's place in Chicago will be Thomas C. Harrison, who was head of the St. Louis office when he resigned to follow Robert Eastman to ABC Radio in 1957. Harrison returned to Blair early this year and has gotten his stripes as a result of the new appointment. Replacing Harrison will be Albert C. Long, who has been directing a four-man Sales Development Dept. These four, together with Esther Rauch of Blair's Chicago staff—who is also coming east

will comprise the new division under Barborka. In addition, Barborka will be backstopped by research director Ward Dorrell and Blair's new radio research specialist, Robert Galen.

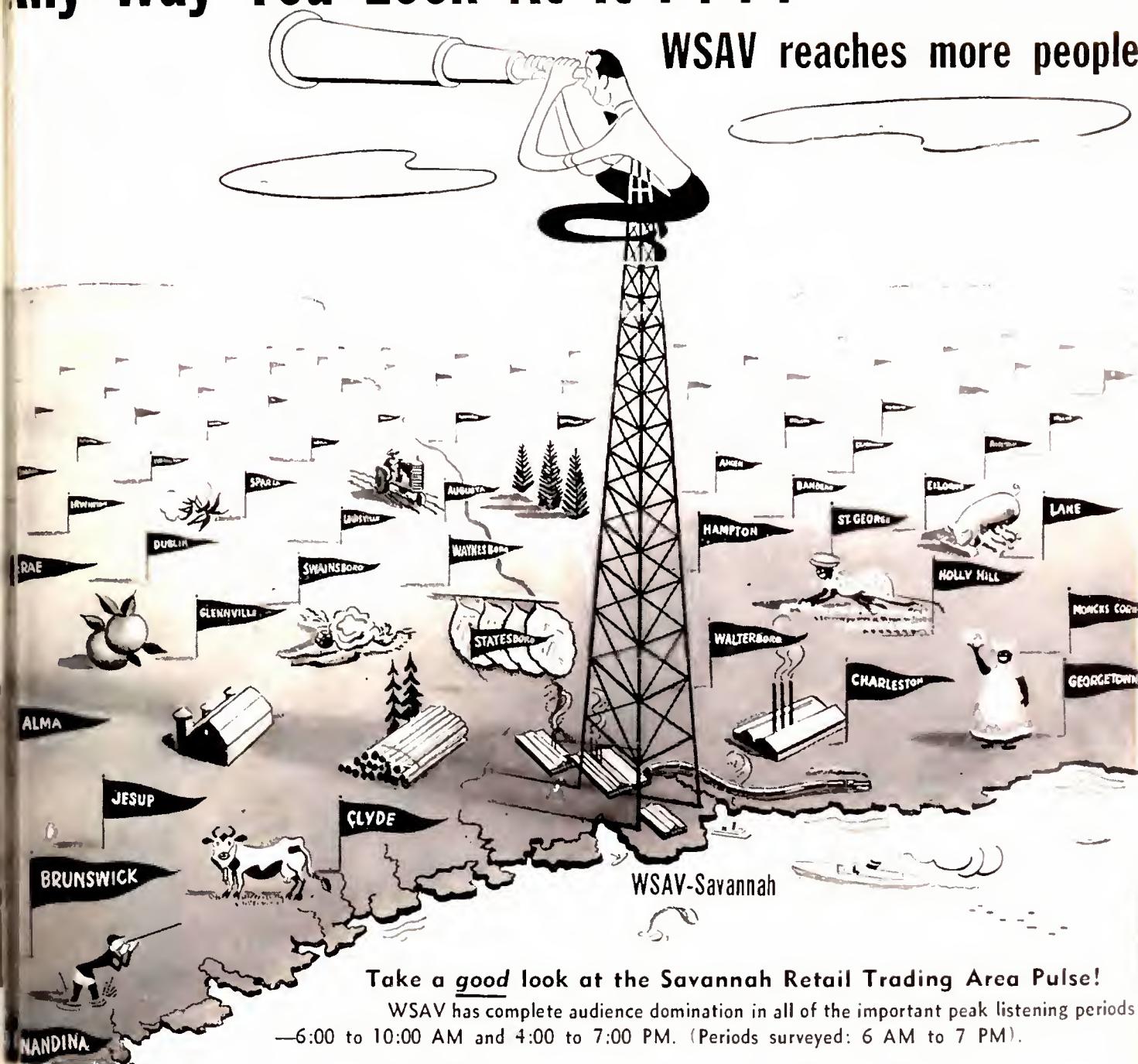
Barborka is one of those dedicated men who works every night and weekends, too. He is 35, married and has two children. His wife sings professionally under the name Melva Niles.



Clifford J. Barborka, Jr.

Any Way You Look At It . . .

WSAV reaches more people



Take a good look at the Savannah Retail Trading Area Pulse!

WSAV has complete audience domination in all of the important peak listening periods
—6:00 to 10:00 AM and 4:00 to 7:00 PM. (Periods surveyed: 6 AM to 7 PM).

For instance, here are the ratings for the breakfast hours:

STATION	7:00 AM	7:15 AM	7:30 AM	7:45 AM	8:00 AM	8:15 AM
WSAV	5.7	5.7	6.0	6.1	6.5	5.6
STATION "A"	1.0	1.1	1.3	1.3	1.2	1.1
STATION "B"	.8	.8	.7	.8	.8	.8
STATION "C"	2.7	3.4	4.1	4.3	4.6	4.7
STATION "D"	1.5	1.6	1.9	2.1	2.1	2.1
STATION "E"	4.2	4.4	4.7	5.0	5.6	5.3

. . . and, in the late afternoon:

STATION	4:30 PM	4:45 PM	5:00 PM	5:15 PM	5:30 PM	5:45 PM
WSAV	4.7	4.9	5.1	5.0	5.3	5.2
STATION "A"	.8	.7	.5	.5	.6	.5
STATION "B"	1.4	1.4	1.5	1.5	1.8	1.7
STATION "C"	3.4	3.1	3.1	2.5	(off)	(off)
STATION "D"	2.7	2.8	2.8	2.7	2.9	2.8
STATION "E"	3.9	3.9	4.1	4.3	3.9	4.2

The PULSE proves it . . . the NIELSEN proves it . . . WSAV REACHES MORE PEOPLE AT A LOWER PER-PERSON COST THAN ANY OTHER SAVANNAH MEDIUM



It's **630** in Savannah

WSAV

630 kc.
5,000 watts
Full Time



represented by
eastman

Southeastern Representative—James S. Ayers C

We like the...



KPLR-TV Designed, equipped, staffed and programmed with the catalyst of exciting television—Imagination!

VIDEO CITY STUDIOS: The main stage is augmented by 16 new concept studios . . . ice rink . . . swimming pool . . . hydraulic stage . . . both mobile and studio video tape.

Dedicated to serving the agency and advertiser in the entertainment center of the Mid-west.

CHANNEL



KPLR-TV VIDEO CITY

THE CHASE • PARK PLAZA HOTELS • ST. LOUIS 8, MISSOURI

HAROLD KOPLAR • PRESIDENT
JAMES L. CADDICAN • VICE PRESIDENT
JAMES GOLDSMITH • SALES MANAGER

.BEST

WEST

KBOI-TV	Boise	2	CBS
KBTW	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU-KHBC-TV			
KTLA	Los Angeles	5	IND
KRON-TV	San Francisco	4	NBC
KIRO-TV	Seattle-Tacoma	7	CBS

* KPLR-TV St. Louis

SOUTHWEST

KFOM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
WBAP-TV	Fort Worth-Dallas	5	NBC
KENS-TV	San Antonio	5	CBS

MIDWEST

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDAM-TV	Duluth-Superior	6	NBC-ABC
WDAY-TV	Fargo	6	NBC-ABC
KMBC-TV	Kansas City	9	ABC
WISC-TV	Madison, Wisc.	3	CBS
WCCO-TV	Minneapolis-St. Paul	4	CBS
WMBD-TV	Peoria	31	CBS

SOUTHEAST

WLOS-TV	Asheville-Greenville-Spartanburg	13	ABC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WSVA-TV	Harrisonburg, Va.	3	ALL
WFAG-TV	Jacksonville	12	NBC
WTVJ	Miami	4	CBS
WDBJ-TV	Roanoke	7	CBS

EAST

WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
KYW-TV	Cleveland	3	NBC
WWJ-TV	Detroit	4	NBC
WJIM-TV	Lansing	6	CBS
WPIX	New York	11	IND
KDKA-TV	Pittsburgh	2	CBS
WROC-TV	Rochester, N. Y.	5	NBC
WTTG	Wash., D. C.	5	IND

The Colonel greets Mr. Indy

* KPLR-TV HAS JOINED THESE FINE STATIONS
REPRESENTED BY...

PETERS, GRIFFIN, WOODWARD, INC.

NEW YORK CHICAGO DETROIT HOLLYWOOD
ATLANTA DALLAS FT. WORTH SAN FRANCISCO

Commercial commentary

now



TV th
market!

JACKSON,
MISS., now

TV homes

The nation's leader
in business gain

served by its two
television stations...

WLBT
Hollingbery 3

WJTV
Katz 12

Westinghouse, drugs and Mr. Cole

With this issue Commercial Commentary becomes officially one year old and I'd like to take this 26th column to clean up various oddments which I haven't managed to squeeze into print during the past 12 months.

One, the Westinghouse Stance, is fascinating but purely frivolous. Another, some further ideas on tv drug advertising, has a more somber timbre. And the third is a much belated reply to a critic, Mr. Leonard Cole of Roxbury, Mass., whose letter has been bothering me ever since last November.

On the lighter side, I have been tickled to discover this past year that tv, though still a brawling, turbulent youngster, is fast developing its own rigid, formal, almost classical patterns of advertising behavior.

As proof, I give you the Westinghouse Stance, pioneered by Betty Furness, and now absolutely *de rigueur* for all lady salesmen who peddle refrigerators via the video medium.

With the Westinghouse Stance, you assume a position approximately $10\frac{1}{2}$ " from the southwest, or handle, corner of the ice box. Place your right heel firmly against your left instep. Point your right toe outward at an angle of 45 degrees. Now—suck in the diaphragm, throw out your chest, raise your chin one inch higher than normal—and start selling, sister.

For severely stylized, restrained beauty the Westinghouse Stance rivals anything ever seen in ballet. Its purity of posture and simplicity of form is positively, and I mean positively, Grecian.

No son, that lady is not going to sing an aria or address the Woman's Club of Monclair. It is just Julia Meade going into her pitch for the refrigerators of the American gas industry. Isn't it wonderful that we're developing such stern tv traditions?

The six and the 80%

Switching quickly to another subject, I think it is something less than wonderful that we still have on the air so many offensive tv commercials and I would like to toss in a few statistics which I have been brooding about recently.

In my experience at least 75% of all public criticism of specific tv commercials is directed against those of the drug industry.

This industry, despite its power to irritate, represents considerably less than 10% of all tv advertising. Yet I think it is fair to say that all tv is being blamed for its transgressions.

Strangely enough, it is an industry dominated by a few big companies. Six of these—American Home (Whitehall), Bristol Myers, Sterling, Miles, Warner-Lambert, and Pharmacueticals, Inc.—account for more than 80% of all tv drug advertising expenditures.

Last year these six companies spent a combined total of over \$82



WNBQ NUMBER ONE IN CHICAGO!

WNBQ leads all other Chicago stations with the largest average share of audience all week long ... 10% greater than the second station, 50% greater than the third. This Number One position holds during such key periods as 6 to 10 p.m., and 10 p.m. to Midnight, Sunday through Saturday; Sign-on to Noon, Monday through Friday. From 10 p.m. to Midnight, Monday through Friday where Jack Paar reigns supreme over feature films, the WNBQ share is 150% greater than the second station's share.

More than ever, your schedule belongs on WNBQ...Number One in Chicago.

ARB...APRIL...1959

WNBQ The Quality Station
in Chicago Television NBC Owned.
Sold by NBC Spot Sales

spot

summer radio goes where



the family goes



Vacation may mean getting away from home...but Radio goes along.

You're traveling "right" with SPOT RADIO in your summer media plans.

Reach people—wherever they are, at home or on vacation—with SPOT RADIO.

SPONSORED BY MEMBER FIRMS OF



Avery-Knodel Inc. — John Blair & Company — Broadcast Time Sales
Thomas F. Clark Co., Inc. — Harry F. Cummings — Robert E. Eastman & Co., Inc.
H-R Representatives Inc. — The Katz Agency Inc. — McGavren Quisen Company
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Peters, Griffin, Woodward, Inc. — William J. Reilly, Inc.
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young, Inc.

MAY IS NATIONAL RADIO MONTH

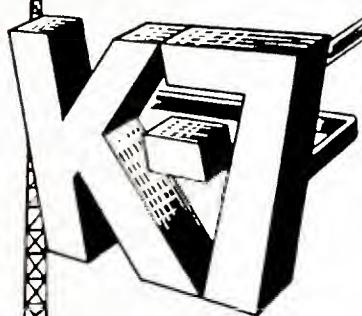
FAMOUS BRANDS OF TEXAS



"RUNNING W"

Called "Little Snake" by many this is the brand of the famous million-acre King Ranch. The King Ranch is responsible for many of the scientific advances in the cattle industry.

ANOTHER FAMOUS BRAND OF THE TEXAS PANHANDLE



K-7 is putting its brand on a growing number of TV sets in this oil-cattle-industrial-agricultural rich area. The Jan.-Feb. ARB showed K-7 with 30.6% of the audience 6:00 PM to midnight. K-7 was first in total rating points three nights of the week . . . with four of the top ten shows! Ask your Bolling man for the amazing, complete story.



KVII-TV

amarillo,
texas

million in tv network and spot. Each invested more than 10 million in tv advertising in 1958. (Tvb figures)

It is just not true, as I once half-believed, that patent medicines are made and marketed by dingy little men working furtively in dark garrets in places like East Cicero and South Newark. These are giant corporations.

But I suggest that there is something terribly wrong with the structure of the drug industry when companies like these are so consistently criticized for bad taste, bad manners, and outrageous tv claims.

A plug for St. Paul

We come now to Mr. Leonard Cole of Paramount Baking Corp., Roxbury, Mass. Last fall, in a column discussing advertising creativity, I said I doubted whether the professors and social scientists could offer much practical help on this subject and that, despite all their learned Ph.D. theses, the most authoritative textbook on creativity is still the Bible.

Apparently my remarks greatly upset Mr. Cole. He wrote, in part, ". . . anyone who is afraid of having his work analyzed or . . . understood by a scientific mind; anyone who would have the stupidity of concluding blindly that a social scientist cannot understand his field of endeavor; anyone that even suggests reverting to the Bible—not for faith but to explain; anybody who does this is just admitting his own deceit."

Those are harsh words, Mr. Cole, and what disturbed me most about them was that obviously I hadn't expressed myself very well. Otherwise you wouldn't have accused me of "concluding blindly" even though you couldn't agree with me.

Let me see if I can explain to you why, in almost 30 years of experience in working with creative people, I have come to believe that St. Paul is a more reliable guide than Sigmund Freud or any other social scientist, and why, in the truest sense, he is more scientific.

I have learned that the worst thing that can happen to a creative writer in any field is to become too preoccupied with the motivational theories and formulas of the psychologists. It almost always kills his creative spark.

This is a fact insufficiently understood by people like Vance Packard and Dr. Robert MacCracken of New York's Riverside Church, who worry so much about the "hidden persuasiveness" in the ad business.

What they fail to realize is that once you begin to regard people as robots to be manipulated by psychological rules, you begin to lose your own powers of communication. Inevitably, your work takes on overtones of contempt and superiority which do not escape your readers or viewers.

True creative communication requires, I'm convinced, both affection and respect for your audience. I am sure St. Paul had more than this in mind in his First Epistle to Corinthians. But what he wrote applies perfectly to the creative problem:

"Through I speak with the tongues of men and of angels . . . though I understand all mysteries and have the gift of prophecy . . . without love I am nothing."

No, Mr. Cole, I do not think that the Bible is valuable only for a vague, fuzzy-shaped thing called faith. I have found it also a gold mine of explanations.

Now Available!

FRANK EDWARDS

NARRATING



"Stranger Than Science"

A NEW AND EXCITING RADIO SERIES
OF 150 ODDITIES . . . UNEXPLAINED
SCIENTIFIC AND HISTORICAL OCCURRENCES

Frank Edwards, one of the nation's favorite news commentators and a top audience gatherer, has compiled this fascinating series of fully documented stories. Available in the form of 15 minute programs, these incredible tales are based on his widely-discussed book, "Strangest Of All."

Here is a program with wide audience appeal, and you will find that listeners to "Stranger Than Science" are loyal. The series is a panorama of the incredible, told with the skill and showmanship that have long enabled Frank Edwards to become a sure-fire rating leader wherever he is heard. An incomparable storyteller, Frank Edwards and his "Stranger Than Science" series will sell products for you, just as they are doing for these and many other stations!

WFBM Indianapolis • WOOW Fort Wayne
WSB Atlanta • WGTO Cypress Gordens, Florida
WKZO Kalamazoo • WNDU South Bend

For complete information call, wire or write

LYLE STUART

225 LAFAYETTE STREET, NEW YORK 12, NEW YORK • TELEPHONE: CANAL 6-3528

Distributed in Canada and the British Commonwealth by
ALL-CANADA RADIO & TELEVISION, LTD. • 80 Richmond Street, West Toronto, Canada

FANTASTIC YET FACTUAL!

AND HERE ARE JUST A FEW OF THE MANY FASCINATING STORIES IN THIS NEW SERIES

WHO REALLY KILLED ABRAHAM LINCOLN? Five persons paid with their lives for the assassination of President Lincoln. But was a high official also involved?

THE DESERT DREADNAUT — unique among American warships was the Waterloo, for she fought her only battle all dry land, miles from the sea.

THE MODERN JONAH — is it possible for a man to be swallowed by a whale and live to tell the story? The logical answer is no, but the correct answer is yes.

INCREDIBLE FOSSILS — documented evidence that human beings lived on earth in the days of the dinosaurs.

THE MARE SOLVES THE MYSTERY — a mother-to-be shuns her 2,000 men who tramped the fields and forests in search of the missing child, but it remained for an old horse hundreds of miles away to solve the mystery.

THE DEVIL'S FOOTPRINTS — alarmed citizens patrolled the country-side where something had left trail footprints resembling reptiles.

TREASURES OF OAK ISLAND — electronic instruments tell us there are tons of gold on Oak Island — yours for the asking. But get it, it may be a bit difficult!

THE DREAM THAT SHOOK THE WORLD — one of the greatest big-scoops of all time was the result of a dream.

Produced by
G. A. RUBEN PRODUCTIONS, INC.

AN AUDITION TAPE WILL BE FURNISHED UPON REQUEST,
ALONG WITH COMPLETE RATE INFORMATION



POWERFUL MERCHANDISING AID AVAILABLE

Stranger Than Science offers a ready-made merchandising promotion. Books, Big 619, Broadcasts, radio programs and available at last for the first time, summer and/or the trade. Books, Je Fraturs, promotional copy of Stranger Than Science, with sample material, imprints

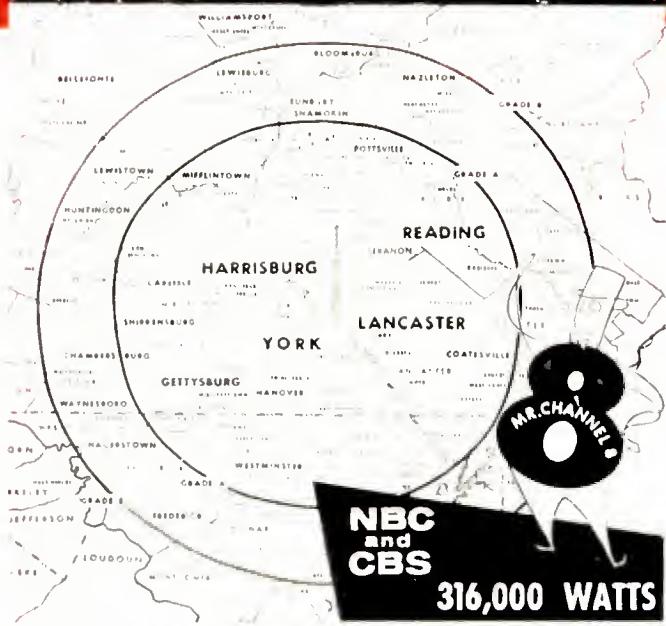
Never forget, son . . .

Lancaster
Harrisburg
York

is ONE TV market
when you use

WGAL-TV

AMERICA'S 10th TV MARKET



NBC
and
CBS

316,000 WATTS

CHANNEL 8
LANCASTER, PA.
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

The MEEKER Company Inc. • New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

23 MAY 1959
Copyright 1959
SPONSOR
PUBLICATIONS INC.

Y&R is recommending to General Foods that it renew its daytime commitments with ABC TV pretty much on the same basis as last season.

Y&R gave ABC its big daytime shove last fall by bringing in GF and six other accounts. All except Bristol-Myers are still on tap, though General Foods cut back its schedule somewhat at the end of 26 weeks.

Emphasized in the Y&R recommendation: ABC TV has been altering and strengthening its daytime programming and has moved up steadily in shares of audiences during most of the afternoon.

General Foods also has before it a recommendation concerning spot radio.

Broadly, the plan calls for the placement on long-term contracts of clusters of one-minute announcements morning, mid-day, and afternoon—each cluster to be set in a specific program pattern.

The pattern: A minute of music, a GF commercial, three minutes of music, a GF commercial, three minutes of music, a GF commercial, and a minute of music.

Paequin Hand Creams (Esty) will put some of its tv money into network daytime. NBC TV is the likely winner.

The product has been exclusively spot for years.

Nabisco (K&E, McCann-Erickson) has given indications that it's about ready to pull out of Rin Tin Tin (ABC TV) and put the money into spot tv.

The account figures it's had the maximum value out of the property.

Listerine will drop spot tv for spot radio during the summer months this year, if the client picks up a recommendation by Lambert & Feasley.

Listerine hasn't been in radio for over two years.

Spot radio also will benefit this summer via another L&F recommendation: That Phillips Petroleum go in for a schedule of minutes in radio in addition to its present in spot tv.

If the sellers of spot tv want to take to heart what agency media buyers are saying about fall plans, it might be wise for the medium to get busy with a promotional campaign to reaffirm the value of 20-second spots and I.D.s.

Otherwise—if minutes can't be had on the first or second stations in a market—the agency will turn to the lowest station for such units, rather than take to seconds or I.D.s.

Apparently, the creative department is in command of the situation. It contends that the length of time it takes to get over the product's message effectively should outweigh any appraisal of media values.

Meanwhile some reps are suggesting to their stations that they (1) raise the minute rate, (2) give thought to establishing a 30-second rate, and (3) eliminate packages in all but prime time.

SPONSOR-SCOPE *continued*

New national spot tv business showed up mainly in Chicago last week.

Toni expanded its market list to 60—figuring on a minimum of 100 rating points per week in each—and Coco-Wheats (E. H. Weiss) is looking over children's show participations in 30 markets, especially the West Coast.

P&G's Mr. Clean (Tatham-Laird) is headed for fast expansion after the agency has completed gathering the latest competitive information on the other liquid all-purpose cleaners.

Watch for more major reps to step up their emphasis on sales development in the radio area. A move of broad dimensions in that direction will be announced by one of the leaders in the field next week.

Meantime for a pertinent development along the same lines, see details of the appointment of Clifford Barborka, Jr., as Blair's radio creative and marketing services director in Newsmaker of the Week, page 6.

As an example of how much depth can be given to air media research alone in an agency, take Ted Bates which maintains five different groups in that field.

They are: (1) station coverage, (2) ratings, (3) commercial testing in Jamaica, L. I., (4) competitive expenditures, and (5) field studies.

Incidentally, Bates, perhaps because it operates only two offices (New York and Hollywood), is able to show an unusually large ratio of billings per employee. The average large agency figures \$100,000 in billings per employee. At Bates, where 800 are employed, the ratio is \$125,000.

Here's a rundown of the latest shares of market for the leading national packaged detergents by types:

General purpose solids: Tide (P&G), 20%; Cheer (P&G), 9%; Fab (Colgate), 5%.

Low suds: all (Lever), 5%; Ad (Colgate), 2%.

Liquids: Lux (Lever), 5%; Wisk (Lever), 4%; Joy (P&G), 4%; Ivory (P&G) in 18 out of 30 districts, 4%.

Total share represented by these brands: 58%.

What will probably serve as the next springboard for an advertising to-do in the detergent field is the inclusion of germistads (germicidal agent).

One of the soap giants apparently is quietly testing the additive in one of its liquid brands.

Probable purpose: To prevent infection in those cases where skins crack from loss of oil.

The dog food field continues to be a rich source of money for spot.

Several months after Red Heart (John W. Shaw) found spot radio quite successful in moving merchandise, Armour's Dash (FCB) and Wilson's Ideal (K&E) are coming into the same medium.

- Dash will hit the major markets for 20 weeks.
- Ideal will undertake a campaign in scattered markets for a starter.

Spot radio probably will be hearing in due time from Wilson on behalf of still another brand—Robust, which was introduced only last week. Robust is priced lower than Ideal, so it's an easy guess that the copy will emphasize the economy angle.

Merchandising note: Wilson hopes to dominate the dog food shelf in supermarkets with its new labeling device. It offers three different cut-out displays: a dog's head, a long dog, and a short dog.

SPONSOR-SCOPE *continued*

With the bulk of the nighttime buying for the fall out of the way and selling now down to short strokes, the competition among the tv networks has started to take on heat plus a touch of bitterness.

Rating potential has become just one of the considerations. Also important in tipping the balance are such factors as discount position, coverage, delivery, and superior cost-per-1,000.

For example, here's how importantly the discount factor figured in one sale last week:

After prolonged argument within the agency as to which would make the best choice among available shows on the three networks, somebody noted that about \$50,000 more could be had in discounts on one network as compared to the other two. So the client voted for the deal (involving around \$2.5 million) with the most favorable discount.

There's a curious sidelight on network tv for the fall: **Outside of Chase & Sanborn, there isn't a newcomer account in the regular nighttime fold.**

Network sales development people point out two reasons why, in their opinion, this is so:

1) **The networks concentrate their selling power first on the types of advertisers that have become the bulwark of the air media;** only after that do they work over potentials like insurance companies, textiles, and travel.

2) **There isn't enough consistent handholding of secondary network prospects** by either the networks themselves or industry promotional forces.

Agency men on a planning level have this comment: Because of the nature of the medium and the sums involved, **the wooing of the non-traditional tv advertisers should start a year before any decision can be expected.** That type of advertiser needs lots of time to get rolling.

The 1960 Olympics are being offered for sponsorship by NBC Radio.

Price asked for a package of 108 five-minute segments covering interviews, results, and what-not: **\$133,000.**

The winter games will be held in California and the summer events in Australia.

Chalk up Hills Bros. coffee as the first buyer—at least for next season—of a split network from NBC TV.

It will have the western leg of the Bat Masterson lineup. The major partner is Sealtest. N. W. Ayer is the agency for both accounts.

NBC TV apparently will use the Sunday 8-9 p.m. period as well as Friday 8:30 to 9:30 for specials this fall.

It's sold the Sunday hour to **Equitable Life Assurance (FCB)** for six biographical dramatic shows and is proceeding on the assumption that there will be enough demand for seasonal one-shotters to keep the spot filled at least until Christmas.

According to the latest count, **the cigarettes will have around 60 nighttime commercial minutes a week going for them on the networks in fall.** On the basis of \$35,000 per commercial minute, the cost per week in time and talent thus will total \$2.1 million.

R. J. Reynolds (Esty) appears set for next season with eight shows, which type-wise break down as follows: three westerns, two mysteries, and one each of audience participation, anthology, and science fiction. Total weekly commercial minutes: 14.

Liggett & Myers (predominantly McCann-Erickson) has three westerns and three adventure shows set. It probably will pick up a couple more, making 16 commercial minutes.

American Tobacco will have four shows, adding up to 2½ hours a week.

SPONSOR-SCOPE *continued*

Here's one for the books: A client taking advantage of an appearance at a broadcasters' meet to make a pitch for his own products and distribute samples.

It happened at the Pennsylvania Broadcasters Assn. gathering last week.

Stanley Pulver, Colgate's toiletries media director, wound up a talk on radio by doing a commercial on Colgate toothpaste and handing out samples.

What was tantamount to a command appearance brought hundreds of station-men plus reps to Holyoke this week to help Lestoil celebrate its 25th anniversary and its increase in plant capacity.

The tv attendees learned among other things that Adell Chemical is introducing a dry bleach, **Lescare**, in June or July.

Seven-Up (JWT, Chicago) won't crank up its own network tv show until after the first of the year.

In the meantime it will go in for "blitz" fights, buying into several network tv programs and using added pressure via spot radio.

It's been a pretty active fall selling week for both ABC TV and NBC TV.

ABC TV's big one was the wrapping up with Liggett & Myers (McCann-Erickson) orders for Black Saddle, The Rebel, Adventures in Paradise, the Alaskans, and the Untouchables—adding-up to three and a half hours of time a week.

Among the NBC sales: Sterling, alternate sponsorship of M Squad and Arthur Murray; Pharmaceuticals, alternate of Groucho Marx and It Could Be You, weekly.

NBC Radio has teed off on the theme of how an advertiser can dominate the network with the expenditure of \$63,000 a week.

This power-play entails a parley of News Around the Clock, Stardust, and Monitor.

For the \$63,000 an advertiser would be on the network every half-hour seven days a week. The package would contain 56 one-minute announcements and 56 thirty-second announcements per week. Pharma-Craft (JWT) seems interested.

Dick Moore, head of KTTV, L.A., apparently has set out to prove that a half hour of nothing but commercials can hold an audience as well as a half hour of entertainment.

The test: Starting 11 Junc, he'll run a weekly half-hour (6:30-7 p.m.) of nothing but consecutive film commercials for 13 weeks. The cost to advertisers: nothing.

Curious sidelight: Moore has recruited his rep, Blair, to lend him a hand by soliciting New York agencies for commercial they'd like run gratis.

The surge of advertisers toward teledocumentaries of the public affairs stripe and the prestige dramatic program with a factual background may presage, Madison Avenue pundits feel, a new era for the television special.

They feel that the non-regular user of network tv will think of the special not merely as a promotional spearhead that delivers sales but as a vehicle of great informative impact resulting in goodwill and a public-service image.

Millions of viewers would discover something that had been there all the time Sunday afternoons—but without sponsors.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 46; News and Idea Wrap-Up, page 62; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 74; and Film-Scope, page 58.

From the Very Beginning These Men Have Been Top Rated



CARL AKERS
Denver's #1 Newscaster

STARR YELLAND
Denver's #1 Sportscaster

DICK BECKER
Denver's #1 Weatherman

From All-Denver Bureau



KLZ CHANNEL 7
TELEVISION

DETROIT
ADVERTISING
AGENCY

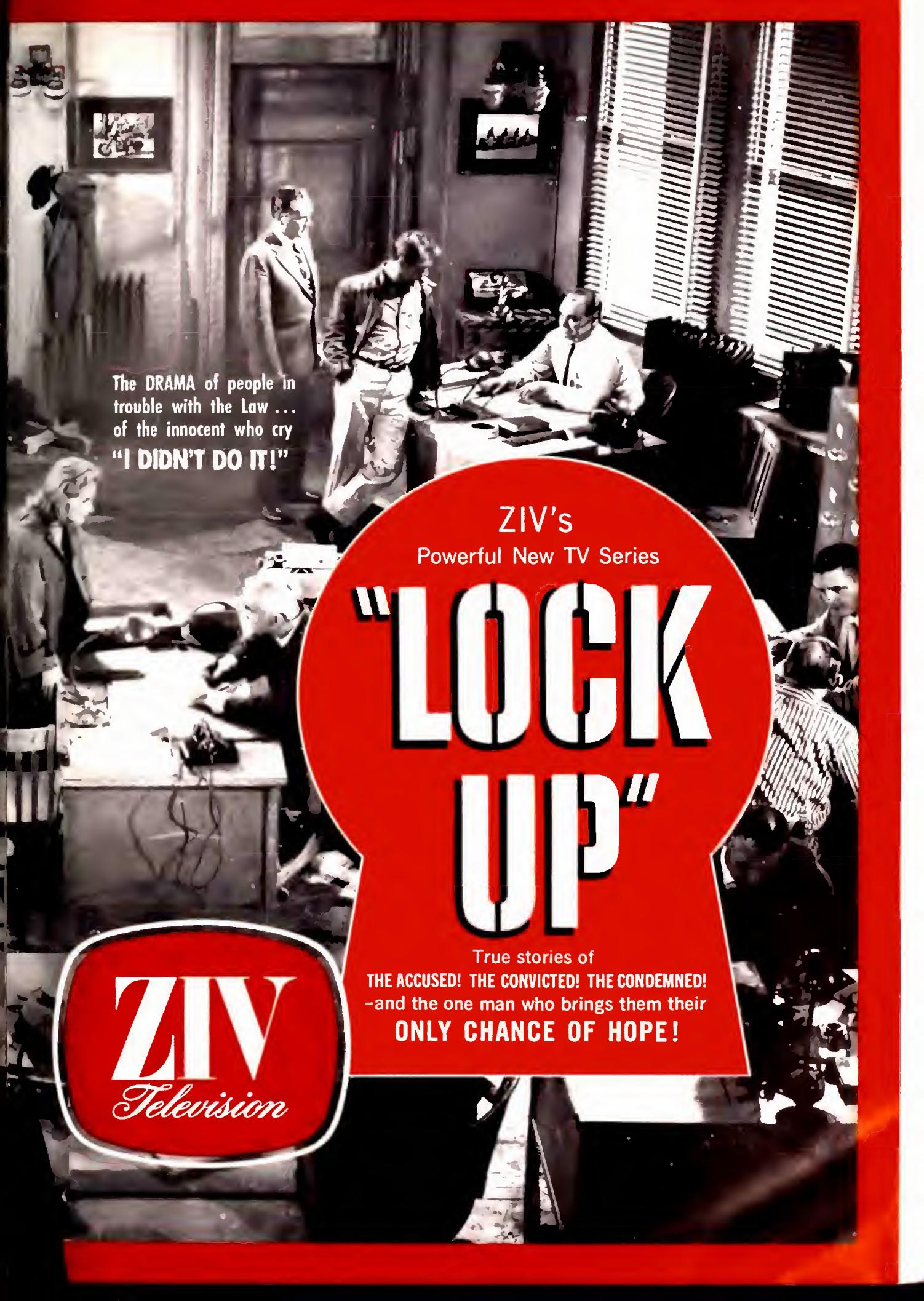
**"The state employs thousands
of people to put you in jail if
you do wrong. There is not one
to help you if you have been
unjustly convicted That's
where I come in!" says Herbert L. Maris**

MACDONALD **CAREY**

stars as HERBERT L. MARIS

*the successful corporation
lawyer who risks his
reputation and life to see
that JUSTICE IS DONE!*

"READER'S DIGEST" says . . ."He has saved more than
300 persons from wrong or unfair sentences—a dozen
from life sentences which should not have been imposed!"



The DRAMA of people in
trouble with the Law ...
of the innocent who cry
"I DIDN'T DO IT!"

ZIV's
Powerful New TV Series

"LOCK UP"

True stories of
THE ACCUSED! THE CONVICTED! THE CONDEMNED!
-and the one man who brings them their
ONLY CHANCE OF HOPE!



ZIV
Television



**RESULTS ARE
2 TO 1
IN KPQ'S
CAPTIVE MARKET**

SURROUNDED BY MOUNTAIN PEAKS AND ISOLATED FROM BOTH SEATTLE AND SPOKANE, WASHINGTON'S 12 INLAND COUNTIES ARE TRULY A CAPTIVE MARKET!

KPQ GETS RESULTS . . .

2 TO 1

HOW DO YOU LIKE THOSE APPLES?

WE'LL BACK OUR CLAIMS WITH MONEY WHERE OUR MOUTHS ARE!



5000 W
560 KC

KPQ

WENATCHEE, WASHINGTON

Portland & Seattle Reps.
Art Moore & Associates

National Reps.
Weed & Co.

**The buyers
at work**

Paul Roth, Benton & Bowles, Inc., New York, thinks that it's encouraging that a growing number of agencies are refusing to place their tv commercials in triple-spotting positions, or on stations guilty of excessive commercial practices. "There is, of course, a selfish motive in protecting your own commercials from over-commercialization," Paul says. "But it still takes courage to sacrifice apparent rating points in a triple spot in favor of one's own judgment as to the values of a relatively isolated position." Paul points out that most stations interpret the NAB Code honestly and straightforwardly, and conform to its good intentions. On the other hand, he says, there are stations whose interpretation makes the Code look ineffective to agencies. Because it is not specifically prohibited under certain conditions, they interpret the code to permit 10 or 12 announcements per 30-minutes. "We feel it is just as important to police stations for triple spotting as it is to review ratings, and the Broadcast Advertiser Reports recently confirmed our success in enforcing the no-triple-spotting rule for our commercials."



Joe Gans, president, Joe Gans & Co., Inc., thinks that more out-of-town station managers should visit New York and make the rounds of the agencies on a regularly scheduled basis. "Not being able to find time, like everyone else, to make as many field trips as I would like, I always welcome the station manager at my office. Buyers and a.e.'s who feel it is a waste of time talking to the station manager should wake up. The manager who lives, works and plays in his market can pass along information you simply can't get from ratings and sales reports." Joe feels that the manager's cooperation and enthusiasm can add a big plus to the success of a campaign in his market. More often than not, he has some good availabilities or workable ideas in his "back pocket"

that even his rep didn't know about, he says. Also, his contacts at the retail level are generally helpful. "I would rather do business with a station man I know than buy by the book. This personal relationship has been very successful for me and my clients in spot buying."

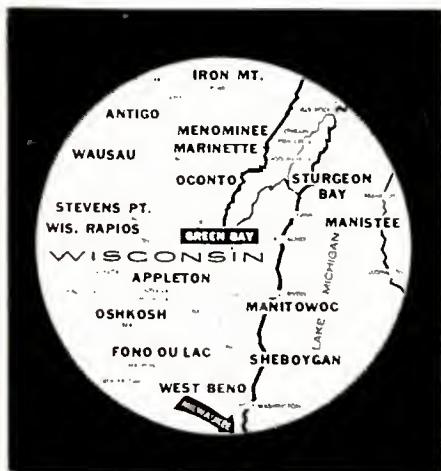




LIKE FATHER...LIKE SON?... in the Land of Milk and Honey?

Not on your life! In the past 30 years, the Wisconsin "Hayseed" has made way for the well-educated, well-heeled, well-dressed business man whose profession is farming.

It's storybook stuff, this market of ours! . . . scores of small cities and thousands of big dairy farms – 400,000 TV families.



***what
are
the
odds?***



Now...the fascinating real experiences of people who have beaten The Law of Averages becomes one of the most intriguing human-interest shows ever presented on TV... for 1st Run Syndication!

39 FILMS AVAILABLE

chance... that mysterious

force that often predetermines life or death, success or failure...has irresistible human appeal. Now it becomes the basis for a completely new kind of television series. "WHAT ARE THE ODDS?" takes you on a personal visit to people... many of them famous personalities in the fields of art, literature, science, entertainment...who have in their individual ways beaten the odds to achieve special distinction or survive disaster. Bob Warren, well-known to radio and TV audiences, acts as host to each remarkable guest in an intimate informal interview. "WHAT ARE THE ODDS?" offers your sponsors a completely fresh, compelling show with strong human interest. The facts in this informative show are authenticated by the Encyclopedia Britannica.



What are the odds

- OF YOUR BEING CAUGHT IN A CASE OF MISTAKEN IDENTITY?
- OF YOUR CHILD EARNING A MILLION DOLLARS BEFORE THE AGE OF TEN?
- OF A WOMAN RUNNING FOR PRESIDENT?
- OF WINNING A MISS AMERICA TITLE?
- OF SURVIVING AN AIRPLANE CRASH?
- OF AN EX-CONVICT BECOMING PRESIDENT OF A WORLD-WIDE COMPANY?
- OF AN IMMIGRANT REACHING THE RANK OF AMERICAN ADMIRAL?
- OF YOUR CHILD BEING BORN A GENIUS?
- OF YOUR BEING INVOLVED IN A DISASTER FIRE?
- OF A COUNTRY'S LEADER BEING ASSASSINATED?

These are just a few of the provocative questions asked and answered on "WHAT ARE THE ODDS?"... featuring such famed odds-beating guests as:

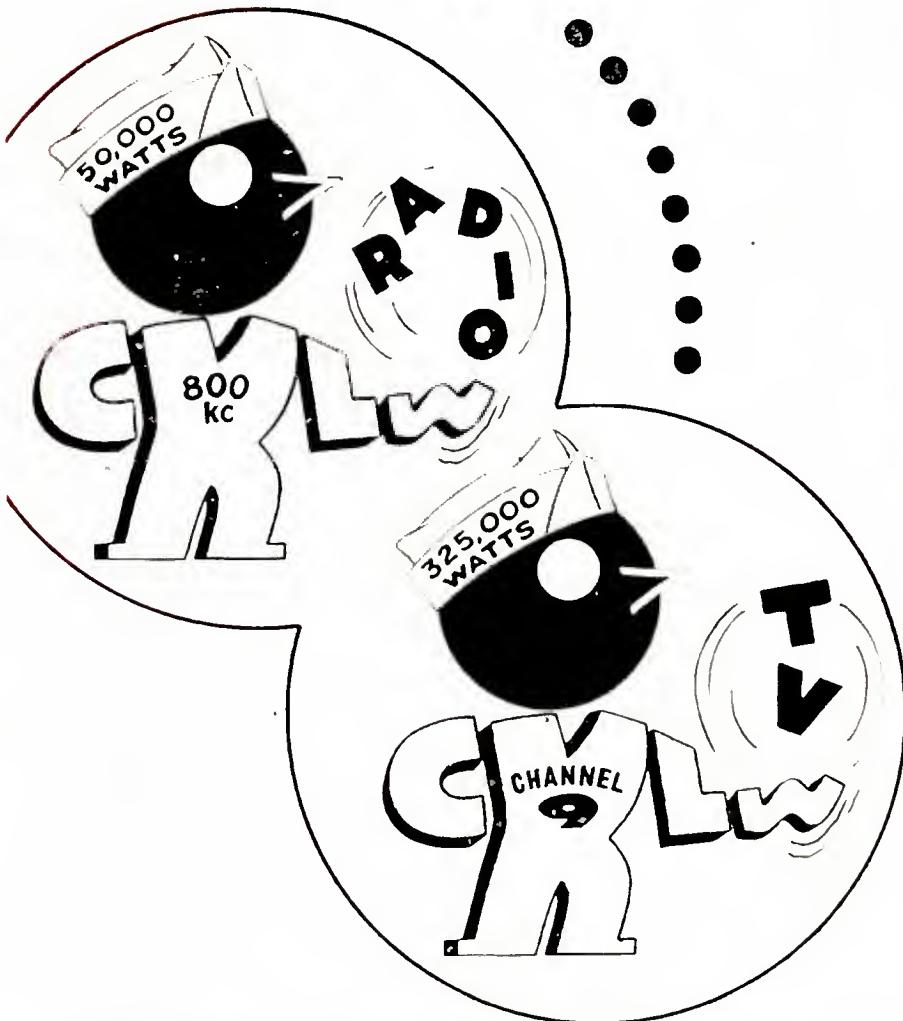
JACKIE COOGAN
JAYNE MANSFIELD
EVELYN RUDY
ALDOUS HUXLEY
SIDNEY SKOLSKY
CAESAR ROMERO
PAPPY BOYINGTON
GOVERNOR PAT BROWN
ADMIRAL WILLIAM MAXWELL
JERRY WALD
LAURITZ MELCHIOR



OFFICIAL FILMS, INC. • PLAZA 70100

NEW YORK OFFICE:
25 WEST 45th STREET,
NEW YORK 36, N.Y.

The Only Full Power **TWINS** in the Market!



***The Million Dollar Stations featuring
Million Dollar Music on CKLW Radio
Million Dollar Movies on CKLW-TV***

CKLW • CKLW-TV GUARDIAN BLDG. DETROIT

ROBERT E. EASTMAN & CO., INC.
Nat'l Radio Rep

YOUNG TELEVISION CORP.
Nat'l TV Rep.

J. E. CAMPEAU,
President

49th and
Madison

Fm too

The article in the April 11th issue entitled "Radio Ought to be Spanked" is a dilly!

Not only do those pungent remarks apply to am radio, and radio in general—but, except for statistics—they are even more applicable to fm radio.

I'm a new broadcaster—my previous experience for 20 years was as an agency executive and national advertising manager—and I know now I was very poorly informed of radio values by the radio industry. As I think back on campaigns I know now that radio could often have done a better job than some of the print media we did for these campaigns. Yet radio was rarely considered for these campaigns.

I am most impressed by SPONSOR's recent program for increasing radio sales because it makes good sense. Certainly creative selling—to decision-makers—is a must for all of us—both am and fm.

Lawrence R. Smith
gen. sales mgr.
KDUO, Hollywood

Clarification

In a recent issue on page 14 you show an audience breakdown which has me a bit confused, and I'm wondering if there wasn't an error.

In your last column headed "Children 4 to 10" you indicate that this age group has more listeners than the teen-age group from 11 to 18.

It just doesn't seem possible that the younger children stay up later than the teenagers.

May I have a clarification of this?

Hugo Scheibner, v.p.
Cole Fischer Rogow, Inc.
Beverly Hills

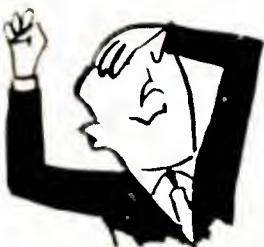
• The chart referred to dealt with night-time hour-by-hour tv audience composition.

The clarification: (1) the span from 4 to 11 years "inclusive" covers more years than the span from 11 to 17 "inclusive" and (2) the children in the larger bracket represents 19% of the population as compared to 10% for the older bracket. As pointed out by Dick Danes, SSGCB researcher, children viewers outnumber teenage viewers any hour of the day or night excepting 11:30 Saturday night and 11 o'clock Sunday night.

WCTV Solves Another Problem for an Ad Manager



Tom had the sales manager on his neck.



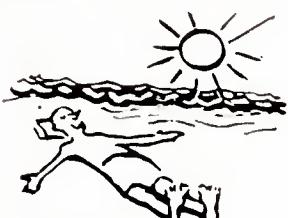
Sales were too spotty; expensive in big markets, nonexistent in-between.



Blair TV Associates said why not fill in these gaps with coverage like that of WCTV?



Unduplicated coverage brought quick results, profitable sales.



Tom even relaxes . . . occasionally.

WCTV Tallahassee Thomasville

for North Fla. and South Ga.

John H. Phipps
Broadcasting Stations

Kraft reprint

I would like to thank you for your courtesy in allowing us to reprint your recent article entitled "Kraft and the Radio Tradition."

The reprint will be incorporated in a promotion piece which we will be sending to the NBC TV promotion managers who are currently carrying the Kraft lineup of shows.

Carl W. Simonson
J. Walter Thompson
Chicago

• SPONSOR is usually glad to permit reprints of articles, stories, columns and other material. We have just three rules: 1) Requests must be made in writing; 2) Full credit must be given to SPONSOR and 3) No SPONSOR material can be reprinted out of context.

Up to date

We have been a subscriber to your journal for over two years now, and would like to congratulate you on its excellent editorial content.

SPONSOR enables us to keep up-to-date with trends in American sound broadcasting and television. Although our Australian system—incorporating both Government-operated and privately-owned broadcasting stations and television stations, is unique, we find that the American scene provides us with more interesting information, and gives us a better guide to possible future developments in this country, than does the broadcasting or television industry in other parts of the world. Television has been in operation in Sydney and Melbourne in this country for just over two years now, and commercial broadcasting is being confronted more and more by a falling off in sets in use. . . .

May we congratulate you on the excellence of SPONSOR as a sound broadcasting and trade journal.

W. H. Stephenson, gen. mgr.
Bdsgt. Station 2SM Pty. Ltd.
Sydney, Australia

A tape tie

I was very interested in the Film-Scope item from your 2 May issue regarding Ampex videotape recorders. There are five in operation in San Antonio: two at WOAI-TV, two at KONO-TV, and one at KENS-TV. Apparently we have pulled even with Manchester, England.

James M. Gaines, pres.
Southland Industries
San Antonio

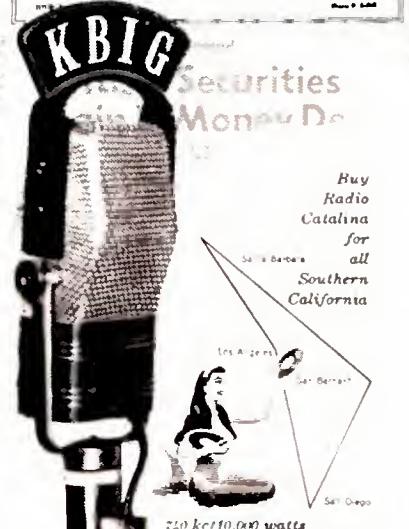
• We are glad to correct the listing of cities with most Ampex videotape recorders to include San Antonio, tied with Manchester for 7th place. First is New York with 53.

Scoop! KBIG now broadcasts local news-in-the-making as it happens . . . direct from the Los Angeles Herald-Express, the West's largest evening newspaper. Twice each hour top reporters join award-winning KBIG newscasters to broadcast the top stories that make the day's headlines. AP, UPI, City News Service, Dow-Jones and "Sigalert" make KBIG news complete. But the best news is that KBIG reaches 91% adult listeners in 234 Southern California markets . . . for 71% less than other stations with comparable coverage.

RED HOT NEWS TEAM



HERALD EXPRESS



KBIG

JOHN POOLE
BROADCASTING CO., INC.

6540 Sunset Blvd.
Los Angeles 28, Calif.
Hollywood 3-3205

NATIONAL REPRESENTATIVES:
WEED & CO.

© 1958 JOHN POOLE BROADCASTING CO., INC.

You can use Pulse's totally new dimensions for profitable buying!
CUSTOMER-SLANTED facts for comparing the 201 TV network shows

Typical example: **FAMILY-APPEAL SITUATION COMEDY, FILMED.** Co-sponsored by "small" agency of \$7 million billing in all media and by top agency whose TV billing alone is over \$100 million.

U.S. PULSE TV	AUG	SEPT	OCT	NOV	DEC	JAN	FEB
FEB. RATINGS, 22 MAJOR MARKETS	77%	209 VIEWERS per	VOLUME CONSUMPTION	SPENDERS! FOOD GROCERIES	ACTIVE! USING AUTO DAILY	HEALTH & BEAUTY CONSCIOUS	YOUNG! HOUSEWIFE VIEWERS
ATLANTA 24.0	smoke	100 homes	82%	40%	68%	49%	26%
BALTIMORE 26.3	cigarettes:	75 men	have teenagers	above average	above average	above average for drugs toiletries cosmetics	18-34 34-49
BIRMINGHAM 25.0	higher than	88 women	children	average	18.8	18.9	34%
BOSTON 18.5	average	19 teens					
BUFFALO 22.5	for all	27 children					
CHICAGO 16.7	programs						
CINCINNATI 30.2							
CLEVELAND 26.5							
COLUMBUS 24.9							
DAYTON 32.3							
DETROIT 20.2							
LOS ANGELES 17.2							
MILWAUKEE 21.5							
MINNEAPOLIS-ST. PAUL 20.2							
NEW ORLEANS 11.9							
NEW YORK 12.7							
PHILADELPHIA 26.2							
PROVIDENCE 26.0							
ST. LOUIS 22.9							
SAN FRANCISCO 20.2							
SEATTLE 28.9							
WASHINGTON 17.9							
The network rating alone is no measure of the tremendous total value!							
IT IS NOT NECESSARY TO HAVE A BIG RATING FOR BIG SUCCESS!							
16.4 14.3 15.6 16.9 17.5 18.8 18.9							

Pulse **QUALITATIVE NETWORK** facts for **SALES** results! Plainly illustrating that not HOW BIG but HOW SMART makes for profitable buying! Pulse qualitative data like these for ALL network programs. Subscribers also receive **FILMS** standings in the 22 top markets—126 quarter hour, half hour, and hour SPOT FILM PROGRAMS reported for February, 1959!

100,000 DIFFERENT FAMILIES ARE INTERVIEWED MONTHLY THROUGHOUT THE U.S.

minimum samples:

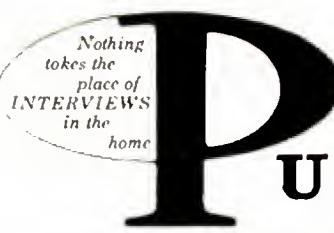
20,000 different families
per daytime TV strip

5,000 different families
once-a-week TV program

Charted above is a single, highly successful show. Not an impressive network rating, true, but a block-buster for selling help, market by market. Pulse subscribers get this vital information monthly, for all programs. Every important category of products being covered, with adequate repeats to measure progress. Brand tabs are available on order!

Effective with April reports for all markets and network, Pulse interviewing will be conducted daily all month—365 days a year of interviewing in America's key markets! This is the qualitative assistance leading advertisers want. You can put it to work, not just for time and program buys, but for advertising, selling, promotion, basic marketing.

Complete details on request. Please write or phone JUDSON 6-3316.



PULSE, Inc.

LOS ANGELES • CHICAGO • LONDON

LARGEST SCIENTIFIC SAMPLING—"ONLY U. S. CENSUS TALKS WITH MORE FAMILIES" • MORE THAN 220 MARKETS 1958—STILL MORE FOR '59



PART ONE OF A TWO-PART SERIES

FOOD: \$50 BILLION CHALLENGE

- Even though this mammoth industry will spend over \$300 million in radio and tv advertising in 1959 . . .
- . . . grocery experts say that air media haven't even begun to exploit food's tremendous ad dollar potential

Today, the No. 1 retail business in the U.S. is food. Its annual sales volume hits \$52.5 billion (including the \$7 billion specialty food stores business). It continues to climb at the rate of from \$2.5 billion to \$5

billion yearly. This has been a continuing pattern (see chart above).

At the national level, the food industry is the biggest single contributor to tv and radio advertising. It leads every other product category

in air media investment. Of every ad dollar in broadcast, 20¢ is from food and groceries. In net and spot tv, according to Television Bureau of Advertising, the food industry invested \$243.5 million during 1958 — almost double what runner-up category "cosmetics and toiletries" placed in tv. Food has consistently led the category parade in spot radio — about \$35 million last year, according to SPONSOR estimate; in all radio (net and spot), total food advertising is about \$11 million.

This is the lion's share of national food advertising. Newspapers get

about \$126 million of national ad dollars; magazines about \$77 million.

But radio and tv can do much better—not only nationally, but locally and regionally. Who says so? The food people themselves.

So the food business becomes air media's biggest challenge. In what areas of it, can tv and radio get still more business? Here they are:

- Local advertising.
- Regional advertising.
- Co-op advertising.
- Private labels advertising.
- More national business.

Whatever air media has lost to print in all these fields has been lost by default. They have failed to recognize the two keys to the food business:

- (1) That all food business is local.
- (2) That food profits are minuscule.

How can radio and tv get more food and grocery dollars? By basing every pitch on these twin appeals:

- (1) Identity at local level.
- (2) Help the grocer make a buck.

The profit margin has become the food dealer's prime obsession, and with very good reason. Annual dollar volume of food sales will continue to climb but profits will continue to shrink. Last year, Dun & Bradstreet reported a record number of failures in the food business. Not only are many independents in dire trouble, but some chains as well. In 1958, A&P, largest of the food chains, topped \$5 billion, but at a profit of only 1%. Safeway stores passed \$2 billion at a net of 1.5%.

Labor and other operating overhead is increasing at a proportionately faster rate than volume business. The food retailer is caught in a squeeze—his survival depends not on gross sales but on net profit. (To help improve the profit, is why many supermarkets have added such non-food items as housewares, beauty aids, toys, clothes, and even phonograph records.)

The least profitable food items he carries represent 67% of his sales;

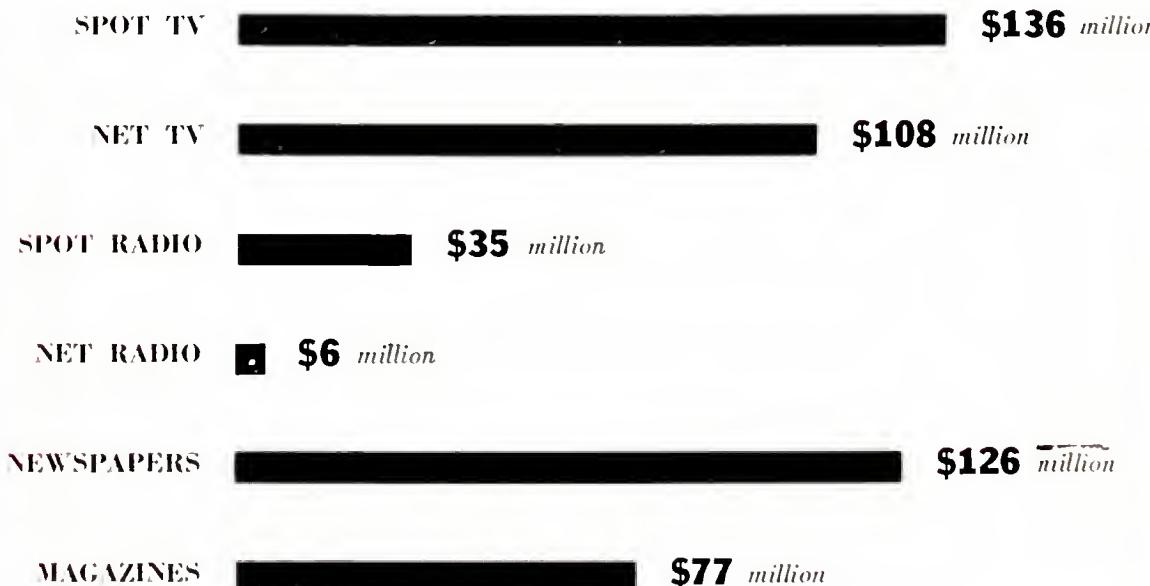
these are the groceries, packaged goods. His last stronghold of hope is in meats (about 24% of sales), produce (about 9%).

The \$1 million-a-year supermarket, according to *Food Topics*, shows a gross profit of only 19.25%. Out of this must come these five major expenses: payroll (9.57% of sales), rent (1.17%), supplies (1.0%), fixtures and equipment (1.26%) and advertising (2.13%). Of every dollar taken in by such a supermarket, 30.75¢ must be reinvested to replace merchandise that has been sold.

"The road to real profits in our business," says Leroy M. King, editor of *Food Topics*, "is not in raising prices but in more efficient operation. If radio and tv hope to woo us, they've got to prove they can help run the stores more efficiently."

So why should radio and tv—doing a land-office business already in national spot and network—worry about helping the retailer run a more profitable food store operation?

FOOD AD DOLLARS IN NATIONAL MEDIA—1958



Food leads all product categories in air media. Twenty cents out of every national tv radio dollar is from food industry. Sources for chart: TrB, N. C. Rorabaugh, LNA-BAR, ANPA, Magazine Bureau Advtg.

Because the food business is essentially local; as local as the store on the corner, the supermarket down the highway. Actually, many "national" brands do not have national distribution. Frozen foods (except for canned orange juice), coffees, baked goods—just to mention a few—are almost all regional. Of the big supermarket chains themselves, only two—A&P and Safeway—are considered nationals, and even they are missing in some areas of the country. The grass-roots food retailer who is the foundation of this \$50 billion industry does not think too long or hard about a national ad campaign for one of the several thousand brands he stocks. He is interested in what he himself moves past his cash register, what his competitor across the street is selling.

This is why air media, if it hopes to get its deserved share of all food advertising, must start pitching at the local level. "National advertisers," a food business authority told SPONSOR, "have failed to create retail store identification through radio and television."

Opportunities for tv and radio to better their present position in food advertising are many. (Next week SPONSOR will explore these specific opportunities.) But the key to the opportunities lies in the nature of the food business itself.

Whatever profit problems the retailers face, the industry will keep right on booming. U.S. population which is headed for a 203 million total by 1970 guarantees a continued rise in food sales. For example, 1958 grocery sales were up 4.9% over 1957, according to *Progressive Grocer*. The food business is practically recession-proof. And when food prices rise, people simply spend a larger share of family income on edibles—as they are doing today.

While food business continues to grow, it continues to attract new products. Every week of the year, the average food chain is offered some 30 to 40 new items. "New processing and preserving methods are a real promise in the food business and results from research will be evident within the next few years," says the A. C. Nielsen Co. in its *Report to Retail Food Stores*. "In fact, in the future, those in the grocery business will see innovations, in

LEROY KING, FOOD SPECIALIST



When SPONSOR tackled this story, it called for help upon a man who knows as much about the food industry as anyone—Roy King, editor of Food Topics, supermarket trade journal, and vice president of marketing for both Food Topics and Food Field Reporter. A recent winner of the coveted Sylvania Award for service to the food industry, King once had his own supermarket, built it into \$1 million yearly volume, sold it and built a whole shopping center which he now leases out. Next week's installment will include some of King's own ideas on what radio and tv must do to get still more food dollars.

addition to new packaging and preserving methods that will dynamically change the industry."

Paul Willis, president of Grocery Manufacturers Assoc., said some time ago, "We foresee the larger supermarkets of 1968 carrying some 12,000 items in stock and half of them will be different from those sold today."

But every new product creates a problem. The retailer or chain manager must ask himself, "If I take this new item on, what do I throw out to make room for it?" Despite the fact that many stores are growing larger (the average supermarket built during 1955 had an average 10,700 sq. ft. of selling area; the 1957 supermarkets averaged 12,100 sq. ft. according to a Nielsen special study), space is still at a premium. The retailer's decision on what to "throw out" is based on product movement (a whole air media food presentation might be based on this fact alone).

Why does the supermarket enter so importantly into a discussion of what air media should be doing in the food business?

The answer is simple. Because the

supermarket has changed the whole pattern of food sales; it is the key to the future, the blueprint for air media, the reason behind most marketing philosophies.

Today, the truly "independent grocer" is all but extinct. There are supermarkets, superettes and small stores, depending on the volume of business they do in a year (\$75,000 to \$375,000). They are roughly divided into two types (1) Co-ops where the retailers control the warehouse and the warehouse management; (2) Voluntaries where warehouses are not controlled by the retailer but by an outside management which controls everything. The latter is the true chain such as A&P; the former are the affiliated independents such as make up an IGA.

Well over 60% of all food sales are made by the supermarkets. In their quest for profit which has spurred them into taking on other categories, they have hit a point where, according to the *N.Y. Times*, they account for two-thirds of all toothpaste sales, 50% of the cosmetics business, are the biggest distribu-

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MINNESOTA

● MINNEAPOLIS

MINNEAPOLIS AD FACTS

- Four giant Minneapolis firms spend \$25 million in air media. General Mills is biggest
- Other three top clients are Pillsbury Mills, Hamm Brewing and Minnesota Mining & Mfg.
- 16 AAAA ad agencies are here, including Knox Reeves, BBDO, and Campbell-Mithun
- Yet city does not quarter a single station rep or network office; wooing is from afar
- Stability, creativity and sharp buying is agency strength, and future potential is great

THERE'S GOLD IN MINNEAPOLIS

- Few admen stop long enough to think of this city as a 'Lady Bountiful' with well over 50 million ad dollars
- With more than half its budgets in air, Minneapolis is rich in buying savvy, in creativity and in ad tradition

MINNEAPOLIS, MINN.—This coming month, the Advertising Federation of America comes here for its annual convention; theme of the conclave: "Where Madison Avenue Meets Main Street." The site is apt, the theme significant. Too often forgotten is the fact that this sprawling metropolis on the Mississippi spills

well over \$50 million yearly into the national advertising pot. More than half of this finds its way into television and radio.

Some 1,250 miles west of glamorized Madison Avenue, 427 miles northwest of better-publicized Michigan Avenue, Minneapolis goes quietly about its business of pumping ad dol-

lars into the economy. Major source of the dollars are four industrial giants: General Mills, Pillsbury, Hamm's Beer, Minnesota Mining & Manufacturing Co. Their yearly stake alone in all air media is \$23.5 million.

In the Minneapolis-St. Paul twin cities are 16 AAAA agencies, among them such well-known names as Campbell-Mithun, Knox Reeves, BBDO, Bruce Brewer, EWR&R, Campbell-Mithun, largest agency headquartered west of Chicago and nicknamed "The Mayo Clinic of Advertising," bills \$38.5 million with 48% of it in radio and tv. Knox Reeves bills about \$11 million, 60% of it in air media.

Yet for all its sweetness, this hive is strangely isolated. In all of Minneapolis, no station representative is quartered, no network has an office. Darling of net and spot, Minneapolis is courted from afar.

"But this is no handicap to our efficient functioning as buyers of broadcast media," says Arthur Lund, radio tv director of Campbell-Mithun. "In fact, it may even be to our advantage. The reps all come to us, visit us frequently as do the network people. We often feel we get more of their undivided attention via this long-distance relationship."

Lund probably has sized it up correctly. Only an hour-and-a-half flight from Chicago, Minneapolis agencies are visited once or twice a week by salesmen from every major Chicago rep office. Between times, they are serviced by phone or teletype. In the past, several rep firms have opened Minneapolis offices, only to close

them again. Many Minneapolis agencies feel they get more current information from Chicago than they would from a small branch office in their own city. And these agencies take great pride in grabbing a good buy from under the noses of Chicago agencies (which frequently happens). Perhaps it is the very factor of distance that has made Minneapolis admen among the most self-reliant, quick-thinking and savvy buyers in the business. And no Chicago rep sends any but his most savvy salesman to solicit these admen, for Minneapolis is the plum assignment.

So Minneapolis will likely continue placing its ad money with quiet efficiency, letting the credit go to cities where the money gets counted. (It is estimated that in spot, Minneapolis accounts for 10% of the total percent of national business originating in Chicago from where, according to SRA 1957 records, comes 19.2% of

spot tv business, 15.9% of all radio spot.)

For some idea of what Minneapolis means to air media, here are capsule vignettes on some of the major contributors:

General Mills: Controlling about 20% share of the gargantuan ready-



TWIN-CITY SPARK PLUGS: Below are (l to r) General Mills admen: L. H. Crites, ad manager cereals; G. D. Morrison, media manager; J. E. Ratner, director creative services and marketing. Above is Campbell-Mithun's radio tv head, Art Lund, known coast-to-coast for creativity



to-eat cereal market, in addition to a whopping slice of the growing cake mix and frozen food market, this company invests 55% of its total ad budget in tv (net tv \$10.8 million; spot tv \$3 million). Advertising philosophy of General Mills can still be summed up in the words of Sam Gale, its first board chairman: "Advertising should be based on truthfulness; should provide maximum helpful service. . . ." As for tv strategy, Gordon Morrison, media manager, boils it down to a single word "frequency." Among its memorable contributions to broadcast: *Skippy*, one of the earliest radio serials; the "living" Betty Crocker (whose cookbook is second in sales to the Bible) of tv; one of the first radio jingles, "Have you tried Wheaties?"

Knox Reeves Agency: Established

in the mid '30's, it handles a major share of General Mills business (some 60%). The agency by no means handles only native Minnesota business. Its largest single account is Mars Inc. out of Chicago. Fifty-five percent of Knox Reeves total billing is in tv, about 5% in radio. Its media department, unexcelled by any on Michigan Ave. according to Chicago reps, is headed by Ralph Klapperich.

Pillsbury: Like General Mills, another giant converter of grain into food products, it invests some \$5.2 million in net tv, more than \$1½ million in spot tv.

Theo. Hamm Brewing Co.: One of the nation's biggest brewers from which flows about 4 million barrels of beer annually. Spends in air media at rate of \$1.7 million in spot tv, about \$1½ million in net tv, close to

\$3½ million in spot radio. Comes off a consistent awards winner for tv commercials (animated animals) and in the six years they have been running, Hamm's sales in St. Paul division alone have increased 150%.

Campbell-Mithun Agency: This is the agency responsible for the Hamm commercials and for much of Pillsbury advertising. It invests from \$10 to \$15 million yearly in spot tv, about \$20 million in net tv. C-M has branch agencies in New York, Chicago and Hollywood, but Minneapolis is the home base, fountainhead of all its creative tv work. Established in 1934, C-M has gone on to prove the conviction of native Minnesotan Ray Mithun that talent is where you find it—not an exclusive of the big ad centers. This agency stands second to

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REPRINT OF AN IMPORTANT CHART

A number of readers called our attention to typographical errors in the tabulations which accompanied a report on "Why daytime tv is soul-searching" in SPONSOR's 2 May issue. Because of the importance of this material on daytime tv trends over the past three significant years, we are

reprinting the original chart, as corrected, in its entirety. Part 2 indicates how the number of homes tuning to daytime television has decreased in 1959 from the peak year of 1958 during three day periods—9 a.m. to noon, noon to 3 p.m., 3 to 6 p.m. (1958 was an atypically high year). □

THREE-YEAR TREND OF DAYTIME TV

1. The amount of sponsored network time has been rising.*

Number of sponsored ¼ hours	1957			1958			1959		
	9-12 A.M.	12-3 P.M.	3-6 P.M.	9-12 A.M.	12-3 P.M.	3-6 P.M.	9-12 A.M.	12-3 P.M.	3-6 P.M.
	228	219	345	195	233	315	215	151	406

2. The number of homes viewing tv has been decreasing slightly.¹

No. of homes (add 000)	1957			1958			1959		
	9-12 A.M.	12-3 P.M.	3-6 P.M.	9-12 A.M.	12-3 P.M.	3-6 P.M.	9-12 A.M.	12-3 P.M.	3-6 P.M.
	6,415	8,528	11,790	7,650	10,115	13,303	7,348	9,856	12,496
% of total U. S. homes	16.1	21.7	30.0	18.0	23.8	31.3	16.7	22.4	28.4

*Source: A. C. Nielsen Co., Jan.-Feb. of each year, Monday through Friday and exclusive of children's programs
1Source: A. C. Nielsen Jan. and Feb. of each year

Suddenly—a big boom in seat covers

► Mushrooming seat-cover business finds spot radio key to quickest sales and growth

Qickest, surest key to sales in the \$40 million seat cover business is spot radio.

It's not only the primary medium for this week's Good Car Keeping promotion by the Automobile Seat Cover Assn. of America, but it's the key that's opening a new phase in seat cover marketing.

Until recently, every manufacturer except Rayco (in Paterson, N. J.) has been concentrating on the wholesale market. Rayco's rise from a \$300,000, three-store operation in 1946 to its present \$22 million, 160-store position is well known, as is the role of air media in that growth.

Now Ero Manufacturing Co., of Chicago has made a strong entry into a franchise operation to narrow the gap between its \$9 million volume and Rayco's \$14 million (at wholesale). Ero has been using spot radio to expand its Protecto franchises.

It's the same medium that the \$7 million Howard Zink Corp. (in Fremont, Ohio) has employed for its Sure-Fit franchises since 1955, with a 500% increase in business.

Several things have led these companies to rely on spot radio:

(1) *Year-round emphasis*, in contrast to seasonal spurts of former years.

(2) *Growing importance of women* in seat cover selection, stimulated in large part by clear plastic seat covers, now accounting for nearly 30% of industry volume—the result of high-style car interiors.

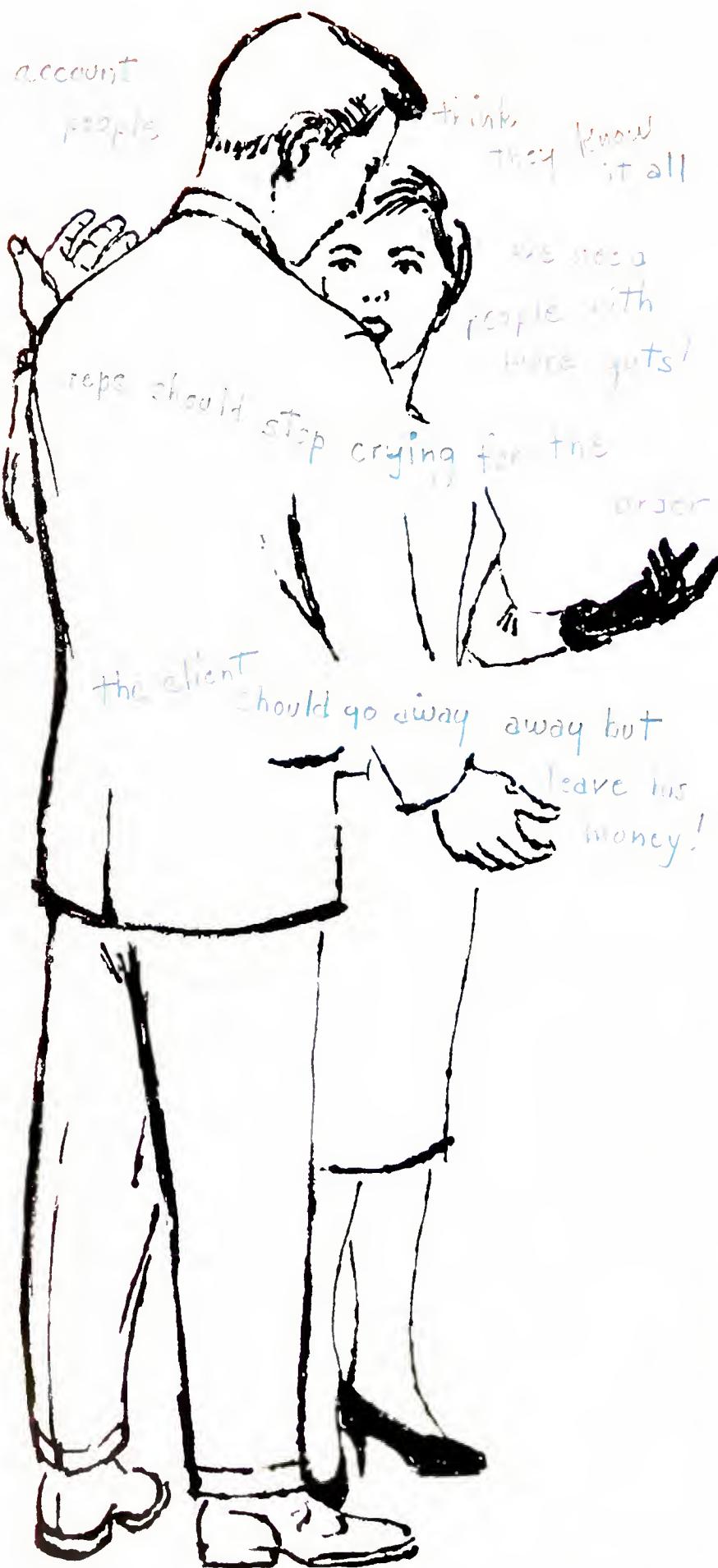
(3) *The growth of franchise set-ups* and need to back up dealers.

What spot radio has done for these new entries into the direct selling seat cover field may be seen in their inter-

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REMOTES kicked off Protecto campaigns. Here WAND's Ken Speck interviews S-C Assn. pres. Howard Leopold (r), exec. dir. Vernon Volland





WHAT DO

- Agency folk love their jobs but have laments on rep, agency, client relations

One of the privileges attendant to professional advertising jobs is that of grousing—about the boss, the shop, the client, the supplier. And media people, caught between and among account groups, clients and station reps, sometimes think this griping privilege extends most of all to them.

SPONSOR last week set out to find from media department people themselves the substance and dimension of their disgruntlements. After talking with media directors, supervisors, buyers and media researchers, SPONSOR learned:

- Most of them, most of the time, are contented as clams . . .
- but they have a shop-full of small irritants which too often grow into vast frustrations.

What are these frustrations and gripes? Those which media people make the most noise about are included in the box on the opposite page. Their biggest single gripe: a lack of communication. Buyers lament that the media chief and the media group supervisor don't brief them fully on client objectives. But media chiefs say the same thing about account people. And reps come in for their share of the blame because buyers charge the salesmen have no real interest in account problems and don't try to solve them with their sales medium.

Media department workers focus their gripes into the areas of activity of four groups: the media department itself, account sections, client companies and reps.

Media department: "A sick media department," one buyer of \$12 million worth of spot time annually says, "is merely a reflection of a sick agency—and they deserve each other!" But most buyers agree that the struc-

MEDIA PEOPLE GRIPE ABOUT?

ture of the department, whether horizontal or vertical in terms of space-time buying responsibility, is contingent on one factor: a strong, mature, forceful and courageous media chief.

One buyer says: "He sets the pace. If he doesn't fight for his—and our—convictions, we're lost before we start. He can build and keep the stature which the department must have to do the best job for the client. But water seeks its own level, and if he can't stand up to responsibility some other agency group will."

Most media people prefer the group supervisor system now standard in the bigger agencies. Account groups are assigned to a media supervisor within the media structure and each supervisor works with specifically assigned buyers, assistants and estimators. This makes for media specialists and eases the buying burden, they agree.

Many media people interviewed, however, think they are doing a clerical job when it should be creative. As one well known and long-respected woman put it: "Any idiot can buy the highest-rated station, if that's all you want! But it takes real creativity and imagination to buy on time combined with budget limitations, or to buy a small-budget schedule where a special job needs to be done. Let's stop buying by the yardstick!"

Account groups: There's still a big problem, particularly in the smaller shop, of account people trampling on the egos and responsibilities of media management and buyers. Media men and women, however, realize some of this trampling is inevitable if the media chief doesn't trample back and assert his authority and responsibility.

"When the account group realizes we're not out to fight them and that we want to work with them for the same goals, they settle down to cooperating instead of disputing," one media supervisor says. Media people

say account people too often (a) don't outline the specific marketing needs—a bog-down in communications, again; (b) don't work with media in developing the buying blueprint, (c) don't understand it when they finally get it and therefore (d) don't interpret it to the client or help push through the recommendation.

Clients: Everyone surveyed agreed one of the most urgent needs is to sit in on more client conferences

sales meetings and presentations.

"Only media can best present media recommendations, and answer questions which clients have eternally!" comments one media department chief. Buyers think they, as well as media and group directors, should also sit in on plans and interpretive sessions.

And one says: "A running battle is trying to explain to account peo-

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THE 20 LOUDEST GRIPES

The media director is weak and afraid.

Account people think they know it all.

The client should go away but leave his money.

Let's stop buying by the yardstick!

Agencies don't want creative media people.

Buyers should grow up, quit freeloading.

Why don't we talk to each other?

Reps should stop crying for the order.

Media assistants need much more training.

Space and time should bury the hatchet.

The media chief should upgrade his job.

Let's even out work-load peaks and valleys.

We need people with more guts!

Reps should be creative, not clerical.

We're pros, should be treated as such.

I wish station men would stay home!

We spend half our day in meetings.

There's no promotion chance for buyers.

Red tape and detail snarl the works.

No one listens so I've stopped fighting.

HOW TO SAVE 3 WAYS WITH

- Savings of 50% possible via (1) use of tape, (2) suitable program subject, (3) 'live' set operations
- CBS Films tapes *Theater For a Story* for \$15,000 per half-hour while tv film costs \$32,500 to produce

PROGRAM TYPES SPECIALLY SUITED to tv tape economy and speed include drama and music. Below, Miles Davis' jazz is taped for tv series



Under special circumstances, you can now bring in a half-hour tv program at 50% or more below the customary price minimum of \$32,000. To deliver a show at this new \$15,000 price, you must: (1) use tv tape instead of film. (2) pick program ma-

TV TAPE

terials well suited to tape, and (3) capitalize on the kind of on-the-set operational know-how that grew out of local, live tv.

Until recently, tape programing has been limited to network pre-recording of shows, and local station use of tv tape on minimum budget shows to be swapped or sold to other stations. But in the past few weeks a number of shows have appeared that were created with tape especially in mind. Among these is CBS Films' *Theater For A Story*, which carries with it considerable implications on the economies involved in tv tape's inherent traits.

The two most impressive facts on this series are that it is being produced for as little as \$15,000-per-week, and only four hours of camera time are needed, compared to more than twice this budget and 36 hours of shooting time for the average film half-hour.

But no bald generalizations on tape vs. film follow: tape and film are still very much like apples and oranges, only to be compared in limited ways. Tape production for tv is still much like the Broadway play while film production is much like the Hollywood motion picture. Only with these important qualifications in mind is it possible to compare tape and film in a reasonable manner.

What generalizations can be made about costs and time of tape vs. film in tv programing? First of all, it's clearly possible to save \$5,000 on each half hour show with tv tape because of the elimination of the technical costs of raw film, processing, dubbing, and editing. Second, it's possible to eliminate another \$5,000 or more of on-the-set operations expenses by using straight-through performance rather than the stop-and-go of film. (For details, see chart.) Third, it's possible to bring camera time down as much as 85% compared to film. Twenty-five hours were needed to rehearse one week of *Theater For A Story*, but only four hours of production involving camera and crew time were necessary.

However, many types of tv programs are obviously not suited to this three-way economy. The remarkable

VIDEO TAPE: TRIPLE BONUS ON TV PRODUCTION COSTS, TIME

MAJOR SAVINGS	TV FILM	TV TAPE	DIFFERENCE
Technical costs	\$5,000	\$ 500	\$4,500
On-the-set operations	8,000	3,200	4,800
Facilities time	36 hrs.	4 hrs.	32 hrs.
Half-hour cost	\$32,500	\$15,000	\$17,500
Talent	4,500	2,800	1,700
Sets	2,500	1,500	1,000
Music	1,500	800	700

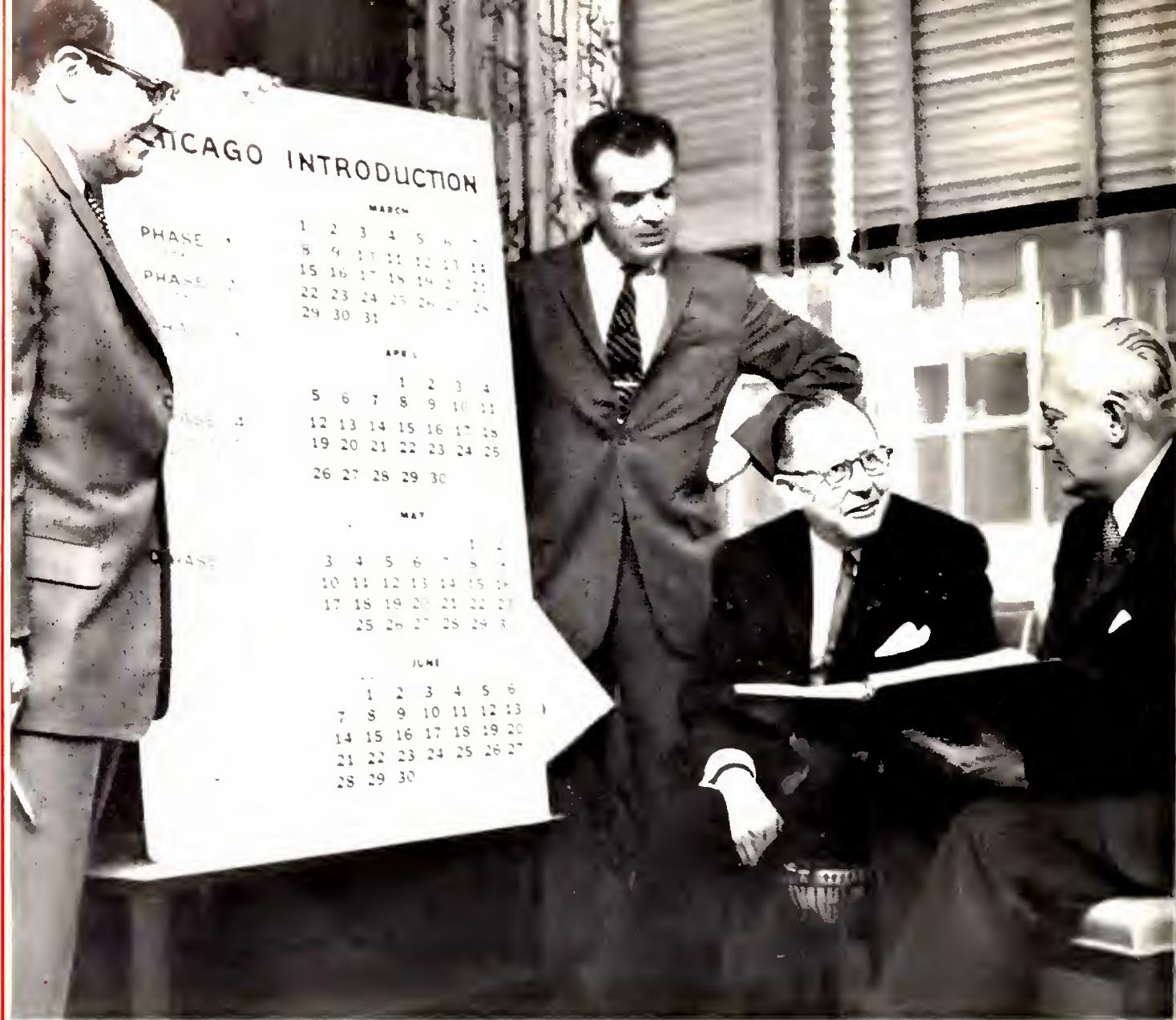
budgeting of half-hour programming in this case actually depends heavily on the experience of production personnel. Foremost among these is producer Robert Herridge, whose award-winning, low-budget *Camera Three* series for many seasons on WCBS-TV gave him singular know-how on how to rely on ingenuity rather than a budget. The CBS Films tv tape series, *Theater For A Story*, will explore the world of imagination, rather than the realm of naturalistic realism. In this choice of subject matter lie the biggest opportunities for realizing tv tape economies. While technical savings of tape over film are limited to around \$5,000 a week compared to film, decisions on subject and treatment can hew off \$10,000 a week and more to bring a program down to the \$15,000 a week level. Since quality is not necessarily identical with expensiveness, it's the producer's ingenuity in selecting a subject and discovering his treatment that determine how inexpensive or costly such programs will be.

Note that in one episode starring Mildred Dunnock, Herridge shaved talent costs by \$1,700 under customary film levels. Another savings involved the use of suggestive rather than literal settings. This saved CBS Films \$1,000 under what's usually paid for set design and construction.

for a film half hour. Furthermore, the close-up style allowed three live musicians to provide a background for the same money usually put down for a canned sound track, and considerably below what orchestration generally costs for film.

It's clear from CBS Films' experience with tv tape that it's not a technique for everyone and that initial fears the new method would quickly revolutionize tv film were much exaggerated. For an advertiser committed to action-programing done outdoors or on location, tape does not yet offer any advantages over film to make a switch worthwhile. There appears to be little reason, for example, to convert Westerns and detective shows to tape at the moment.

How *Theater For A Story* will fare as a program bidding for ad backings and time is still to be seen. However, it is a bold experiment that maximizes the inherent high technical quality of tv tape and its high-speed production techniques, plus all the opportunities for low-cost operation. As pioneering efforts in the application of tv tape are related to programing in new ways, the results gained with this and other series will contribute heavily to the direction that tv tape will take as a device for innovation in tv programing next season.



INVASION STRATEGY is mapped by (l to r) C&W acct. super. Ed Calhoun, creative dir. Carl Nichols, Folger's president Joseph S. Atha, and C&W president Robert R. Newell. Other planners were Folger's ad director Linton Bagley and Carl Giegerich, C&W officer in charge of account

HOW FOLGER'S BROKE OPEN THE CHICAGO MARKET

- ☛ Coffee maker buried competitors under mountain of prime radio/tv time, won strong position in tough market
- ☛ Half million dollar saturation job emphasized suspense, excitement, coupons, tie-ins with other products

About a month ago, a mountain of coffee landed on Chicago.

A mountain seemed like the logical thing for a coffee manufacturer to bring to Chicago because whatever the area may lack, it isn't coffee itself. Chase & Sanborn and Maxwell House already are entrenched there as are Hills Bros., Manor House, Stewart's and Webb's.

The Folger Coffee Co., Kansas City, Mo. knew that to crack the market it would literally have to take over Chicago. Its "mountain-grown flavor" wasn't going to register unless it was brought on dramatically and suspensefully and made to stick.

Folger is an old hand at creating excitement and suspense in an intro-

dductory campaign. The company's western division started a near-panic among grocers with guilty consciences with its West Coast "Come Home, Joe" campaign for its Instant last year (SPONSOR, 2 August, 1958).

This time, the goal was simply to own Chicago for a couple of months

the time it would take to establish the brand. First step was to be in command of the media. Cunningham & Walsh, Folger's agency for the Middle West and South, studied in great detail the network and spot pattern on radio and tv employed by the leading brands in the Chicago market.

"Over a period of 10 months," says account supervisor Ed Calhoun, "we examined the ratings of every show on seven tv stations, five metropolitan radio, and 14 area radio stations in and around Chicago."

The study gave Folger's their answer: a prime-time spot saturation which would reach every adult capable of seeing or hearing. C&W quietly bought the best time which fitted into the plan. In addition to saturation tv and radio, Folger used local daily newspapers, 24-sheet posters, and dash cards. A publicity and public relations program was also planned. To take the excitement into the

streets, a fleet of vintage automobiles was martialed. Their use proved particularly valuable during the teaser phase of the campaign, which kicked off 15 March.

In the early stages, no identification was made with coffee. The time was used to establish the identity of an invisible personality—Captain Folger. In all media, the one-line phrase, "I will bring a mountain to Chicago," was all that he had to say. The cars, traveling through densely populated business and shopping areas, carried placards with this cryptic message: "Mountain Builders Wanted—Experience Necessary—See Captain Folger."

Eight days later eight words added to the copy gave the campaign its first reference to coffee: "I will bring a mountain to Chicago because Chicago needs a good cup of coffee." Publicity-wise, this phase wound up with an elaborate press party for tv and radio commentators and newspaper food editors with three trips to Guatemala—with attendant fanfare as door prizes.

The reveal phase of the campaign began 31 March. The product was shown, but no more than Captain Folger's sleeve was ever seen as he explained that the mountain was

necessary because "the best coffee is grown high on volcanic mountainsides."

At the same time, a secondary teaser was introduced, pointing to the couponing which was to follow. Captain Folger concluded the spots with the promise, "I have a surprise for you."

Details of the couponing were revealed the second week in April. Simultaneously, coupons were mailed to consumers offering one pound free with the purchase of a pound. A survey taken 11 days after the launching revealed a very unaided recall rating

STATION LIST IN FOLGER'S AIR BARRAGE

TELEVISION

WBBM-TV	Chicago
WBKB-TV	Chicago
WGN-TV	Chicago
WNHQ-TV	Chicago
WNDU-TV	So. Bend, Ind.
WSBT-TV	So. Bend, Ind.
WSJV-TV	So. Bend, Ind.

RADIO

WBBM	Chicago
WIND	Chicago
WMAQ	Chicago
WGN	Chicago
WCFL	Chicago
WMRO	Aurora
WLBK	DeKalb
WRMN	Elgin
WKRS	Bankegan
WCMR	Elkhart, Ind.
WTRC	Elkhart, Ind.
WWCA	Gary, Ind.
WKAM	Goshen, Ind.
WLOI	LaPorte, Ind.
WIMS	Mich. City, Ind.
WJVA	So. Bend, Ind.
WNDU	So. Bend, Ind.
WSBT	So. Bend, Ind.
WNIL	Viles, Mich.

TEASER PHASE created suspense, used promotional gimmicks like old cars with cryptic signs. Here, Chicago div. mgr. Russell Brown maps route with Stutz-owner Charles Kurtzeborn





PRODUCT INTRODUCTION came only after three weeks of enormous teaser buildup. Typical commercial shows reporters "interviewing" Captain Folger. Each phase had its own commercials

for the brand and the "mountain-grown" theme.

By now, Folger's was squarely in command of Chicago. The word "mountain" had taken on a special significance in the area. D.J.'s and columnists wise-cracked about it. There were other product tie-ins. For example, Sealtest jumped on the bandwagon and brought out a flavor (actually made with Folger's coffee) which they dubbed "mountain-grown coffee ice cream." They now distribute it in Chicago. Another milk company advertised its cream as "best with mountain-grown coffee."

The catch phrase was a boon to an auto dealer who talked about his "mountain of values" on tv. A newspaper editorial in Calumet City said that Calumet, not to be outdone, had several mountains—mountains of coal, slag, junk, etc. A Chicago businessman went to a masked ball as Captain Folger.

Two months from the date of Folger's introduction in Chicago, the campaign is by no means coasting. The current phase is aimed at pressing home and consolidating the advantages gained in the preceding weeks. Joseph S. Atha, president of

Folger's, says, "We've been more than pleased with the initial results and acceptance of our campaign. There's no question that radio and tv played extremely important parts in the success of the introduction."

He adds, "Folger's certainly intends to be in the Chicago market from now on, and broadcast media will have a large share of future advertising expenditures."

Though the company won't comment on the size of its expenditures, sponsor estimates advertising cost of the Chicago introduction in excess of \$500,000.

Folger markets its coffee from the West Coast to the Ohio Valley and from Canada to the Gulf of Mexico. In this area, it is number one in sales. In national sales, Folger's ranks as the second largest single brand of vacuum-packed coffee.

Cunningham & Walsh handles advertising for both Instant and Ground in the Middle West and South. The Los Angeles office of Fletcher Richards, Calkins & Holden handles Ground in the 11 western states, and Harris, Harlan, Wood (San Francisco division of FR, C&H) handles Instant in the same area.

AT LAST—

► Regular NRI reports are resumed by Nielsen with new varieties of audience figures

The curtain that has been slowly drawn around facts on network radio activity is being opened slightly by the A. C. Nielsen Co.

This week the research firm released the first in a monthly series of reports on web radio's leading advertisers.

In providing this peek, Nielsen resumes, after a hiatus of nearly two years, continuous published reports on the medium. If the material is well accepted, the firm indicated, more complete material on network radio users will be published on a quarterly or annual basis.

The Nielsen material shows the top 20 network radio users in two categories. Drug firms are the best-represented group, a further indication of their propensity for pounding away at the consumer via the most economical route.

The automotive category is also well represented among the leaders. Two of the Big Three soap houses and two of the Big Six tobacco manufacturers are on the list. Of the top 20 network radio advertisers of 10 years ago, seven are among the 1959 leaders.

Though the figures do not show dollar expenditures, the data gives some indication of the comparative spending power of the advertisers listed.

The type of material released is a striking demonstration of the metamorphosis of the medium and, particularly points up to the buyer the vast difference between network radio and network tv.

The Nielsen lists stress this difference that, while network tv enshrines the rating of the individual show, network radio cannot be properly appraised without some kind of total picture of accumulated audiences or commercial impressions.

Since this is complicated to measure there are a number of ways this total can be tallied. Nielsen picked

DATA ON NET RADIO'S TOP 20

two for publication: broadcast impressions and commercial minute impressions. Neither give an unduplicated homes figure, although that can be found in the Nielsen pocket piece. What they do measure is the total number of times homes tuning in are hit by both (1) the advertiser's programs and/or isolated announcements and (2) 60 seconds' worth of commercial time.

Let's take "home broadcasts" first (see chart below). A broadcast, by Nielsen's definition, is any program or program segment bought by an advertiser but it also covers any isolated commercial time not included in a program or segment. For example, an advertiser who bought five 15-minute newscasts and ten 20-second commercials would be credited with 15 broadcasts.

The other Nielsen measure—commercial minutes—provides a way of comparing the commercial weight purchased by different advertisers by using a common base. It is obvious that, with the example quoted above, two advertisers could buy 15 "broadcasts" each and yet one could control a far greater amount of commercial time (and also reach a larger audience).

A commercial minute is nothing more or less than 60 seconds of commercial time. Therefore, the hypothetical advertiser who buys five 15-minute shows and ten 20-second plugs would be credited with $18\frac{1}{3}$ minutes of commercial time. (Each 15-minute show gets three minutes of commercial time while ten 20-second commercials add up to $3\frac{1}{3}$ minutes.)

To get total home broadcast and

commercial minute impressions for each advertiser, Nielsen adds up the number of homes reached by each broadcast or commercial minute bought by the advertiser. Note this is not the commonly used "commercial impression" total in which the number of homes reached by each commercial *regardless of length* is added together.

A comparison of Nielsen's network radio top 20 list for 1949 (in terms of gross time spending) with the 1959 list revealed the following names on both: Sterling Drug, Lever Bros., General Mills, Campbell, Colgate-Palmolive, R. J. Reynolds and Bristol-Myers.

There are seven drug advertisers on the current list, three in 1949; four food and beverage clients currently, seven in 1949.

NETWORK RADIO'S LEADING ADVERTISERS

HOME BROADCASTS

Rank	Advertiser	No. of b'dcasts	Total home b'dcasts delivered ('000)
1	R. J. REYNOLDS	320	175,407
2	LEWIS HOWE	208	127,842
3	LEVER BROS.	168	120,417
4	BRISTOL-MYERS CO.	135	114,926
5	GROVE DIV.	162	104,446
6	BROWN & WILLIAMSON	170	100,993
7	EX-LAX	188	93,870
8	VICK CHEMICAL	123	74,429
9	BON AMI	169	67,851
10	STEWART-WARNER	84	66,364
11	MOGEN DAVID	98	61,523
12	HUDSON VITAMIN	191	61,119
13	PEPSI-COLA	126	58,555
14	MIDAS, INC.	105	57,270
15	AMER. MOTORS	120	51,782
16	CAMPBELL	56	50,440
17	COLGATE-PALMOLIVE	60	39,064
18	FRAM CORP.	83	38,473
19	STERLING DRUG	72	38,129
20	GENERAL MILLS	88	32,593

COMMERCIAL MINUTES

Rank	Advertiser	No. comm'l mins. aired	Total comm'l min. delivered ('000)
1	R. J. REYNOLDS	211	97,841
2	BRISTOL-MYERS	110	90,767
3	LEWIS HOWE	155	89,163
4	BROWN & WILLIAMSON	128	71,581
5	GROVE DIV.	116	69,731
6	HUDSON VITAMIN	205	59,580
7	EX-LAX	125	59,327
8	LEVER BROS.	74	51,318
9	COLGATE-PALMOLIVE	78	48,790
10	MOGEN DAVID	72	42,883
11	AMER. MOTORS	98	41,402
12	FRAM CORP.	96	40,382
13	MIDAS, INC.	79	39,976
14	STERLING DRUG	86	39,507
15	WRIGLEY	60	39,315
16	UNITED MOTORS	68	38,814
17	STEWART-WABNEB	53	38,167
18	A. E. STALEY	63	35,334
19	CHEVROLET	58	33,752
20	STANDARD BRANDS	43	31,987

Nielsen Radio Index, 4 weeks ending 1 April 1959, in-home only, 4 network total

Sell Flint

home of great '59's...
set for a record '59

Two great cars for '59, BUICK and CHEVROLET, mean great things right now for this World's largest General Motors plant city. They're made in Flint . . . and backed-up by AC Spark Plng, Fisher Body, and Ternstedt . . . all going full speed. Sell this big, rich market . . . and all of Northeast Michigan, too . . . on W F D F.

N B C affiliate . . . 910 on the dial

Represented nationally by

the KATZ AGENCY

WFDF
DIAL 910

5KW

For Flint And
Northeast Michigan



National and regional buys

in work now or recently completed

SPOT BUYS

RADIO BUYS

The Nestle Co., Inc., White Plains, N. Y., is setting up contingent schedules in major markets for the summer push of its Nestea instant tea; the starting date depends upon the temperature in each market. Schedules will run for about 13 weeks. Minute announcements during daytime periods are being used; frequencies vary from market to market. The buyer is Dorothy Medanic; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

Time, Inc., New York, is kicking off a campaign in the top 10 markets for its special circulation push for *Life* magazine. The schedules start the last week in May, run for four weeks. Ten-second announcements during traffic hours, saturation frequency, are being used; average number of announcements per week in each market: 200. The buyer is Clara Haber; the agency is Young & Rubicam, Inc., New York.

TV BUYS

Colgate-Palmolive Co., New York, is planning a campaign in about 25 selected markets for its Halo Shampoo. The schedules begin in early June for 10 weeks. Minute announcements during both daytime and nighttime segments are being placed; frequencies vary from market to market. The buyer is Bob Lazetera; the agency is D'Arcy Advertising Co., New York.

Whitehall Laboratories, Div. of American Home Products Corp., New York, is going back into major markets throughout the country with schedules for its Preparation H. The schedules start this month, with a daytime and nighttime schedule of minute announcements. Frequencies depend upon the market. The buyer is Jack Rothenberger; the agency is Ted Bates & Co., New York.

Salada-Shiriff-Horsey, Inc., Salada-Junket Div., Boston, is initiating schedules in top markets for its summer Salada iced tea promotion. The schedules start the last week in May for about 11 weeks. Minute, 10-, and 20-second announcements are being placed, with frequencies varying. The buyer is Bob Anderson; the agency is Sullivan, Stanfer, Colwell & Bayles, Inc., New York.

RADIO-TV BUYS

Rayco Mfg. Co., Inc., Patterson, N. J., is getting the summer campaign ready for its auto muffler and seat cover lines. Both radio and tv schedules will be used, in about 65 markets. The schedules start in June, run through the summer. In radio, minute announcements are being lined up, primarily during traffic hours; in tv, minutes during late nighttime periods. Frequencies depend upon the market. The buyer is Lynn Diamond; the agency is Mogul, Lewin, Williams & Saylor, Inc., New York.

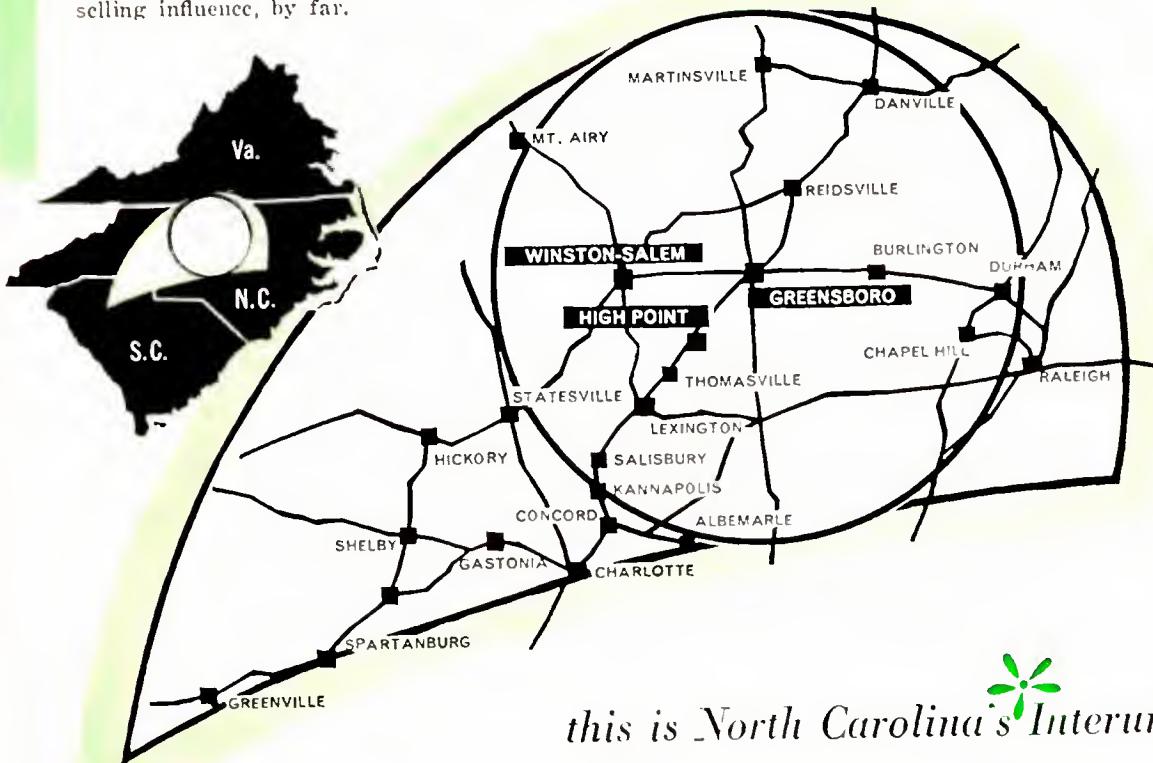
this is the Piedmont Industrial Crescent

The Piedmont Industrial Crescent is a unique concentration of buying power stretching across the productive Piedmont section of North Carolina, South Carolina and Virginia.

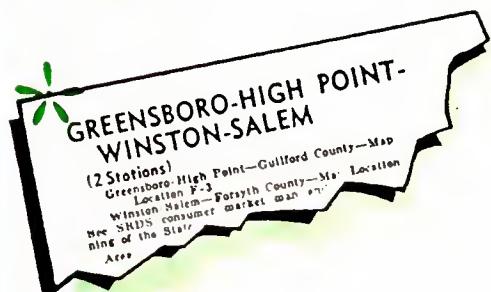
It is a vast urban area created by bustling cities, booming industry and big agricultural purchasing power where millions of your customers WORK, EARN, SPEND.

Strategically located at the hub of this big year-round market is WFMY-TV . . . the most powerful selling influence, by far.

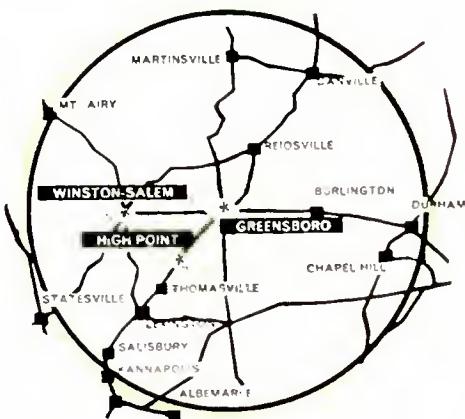
and it's dominated by
wfmy-tv



this is North Carolina's Interurbia



. . . The largest metropolitan market in the two Carolinas. Here, WFMY-TV dominates because it serves . . . sells.



OUR 10TH
ANNIVERSARY YEAR
1949-1959

wfmy-tv

GREENSBORO, N. C.

Represented by Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco, Atlanta, Boston, Detroit

MINNEAPOLIS

(Cont'd from page 36)

none in the country on creative copy and ingenuous buys.

Chum King Sales Co.: This Minnesota manufacturer of Oriental foods and frozen foods is indicative of the northwest affinity for air media. Just recently it switched from JWT, Chicago, to BBDO, Minneapolis. Since then, \$1 million of its \$1.5 million budget has been earmarked for tv.

While the foregoing is not the whole Minneapolis picture, it is suggestive of a wellspring of ad funds currently productive with a terrific potential for future growth. What of its future? Its future is an echo of its past. Probably no other adjective describes better this area for broadcast ad media than the word "stability." Here are the reasons:

- Since much of the Minneapolis ad contribution is from food, it has been and will be stable, since food is not subject to fluctuations of some other industries.

- Client-agency relationships are durable. General Mills has been with Knox Reeves for nearly 30 years; with D-F-S, New York, for 35 years.

- Media plans tend to be long range from Minneapolis. General Mills has sponsored *Lone Ranger* since 1940, has maintained its identity with baseball and sports for Wheaties since the early '30's.

- Agency personnel turnover kept at a minimum — at least by contrast with other ad centers. Much of this is due to the stability of the food business.

"We work harder at advertising here," says Knox Reeves' Klapperich, "because we don't have the day-to-day contact with others in our trade as do New York or Chicago admen. We don't meet our fellow admen on commuter trains, because we drive in to work in our cars (auto commutes are rarely longer than 15 minutes). Our working day begins at 8:20 a.m., often goes beyond 5 or 6 p.m., since we are never tied to train schedules."

The "Ivy League" set might feel out of it in Minneapolis. But they can take heart from the fact that buried deep in the middle of America is a bunch of clear-thinking craftsmen living full and relatively ulcer-free lives who still manage to continue the economy through wise investment of ad dollars.

DESIGN YOUR OWN EYE PATCH WIN A FREE HILLMAN MINX!*



*The one and only prize —
a Hillman Minx Special Sedan —
built by Roots Group
and sold in Portland by
Joe Fisher, distributor.
We'll deliver it to your door.

■ HERE'S HOW

Fill the adjacent blank page with an ad layout, including copy, that will convince your account executive, time buyer or advertising manager that the new combination of KGW-TV and the NBC-TV Network means greater sales and the most exciting television ever seen in Portland, Oregon. That's all there is to it. We call it TOTAL TELEVISION. You will, too.

■ Here's what you're selling:

1. KGW-TV the top station in Portland for Entertainment — News — Special Events — Sports — Personalities — Color. (And we are not keeping this leadership a secret. Bob Hope, Dinah Shore and friends are pitching in with promos. Newspaper, outdoor, direct mail and ear cards spread the word.)
2. KGW-TV's Clear Picture and Sound — Big power — 316,000 watts on Channel 8, with the highest powered transmitter available (100,000 watt) and low gain antenna. This means complete saturation coverage of Western Oregon and Southwest Washington.
3. This new combination of KGW-TV and NBC-TV produces TOTAL TELEVISION for Portland.

■ RULES (for some reason we've got to have 'em):

1. Neatness counts, but not much. Originality does.
2. Only bona-fide employees of advertising agencies are eligible (and no fair getting your secretary to help you).
3. The contest closes July 4 (a hang-up day). Entries may be submitted on that blank page over there that you've been wondering about (that's what it's there for), but you can use a layout pad if you want. Send it to KGW-TV, Broadcast House, Portland 5, Oregon.
4. Decision of the judges will be final — and that's final.



■ NOW! Get to work and win yourself a Hillman Minx



HANDY ENTRY BLANK

Send to KGW-TV, 1139 S. W. 13th, Portland 5, Oregon

Is sponsor identification as important as some people

Ad men discuss the validity of the Norman, Craig & Kummel evaluation of a program in terms of its degree of sponsor identification.

Rollo Hunter, sr. v.p. and director, tv/radio, Erwin Wasey, Ruthrauff & Ryan, Inc., New York

It's encouraging to see clients and agencies intensifying their interest in this somewhat neglected subject. Norman B. Norman and Walter Craig are due much credit for helping to spark a reawakening with their "sponsor ratings" system of evaluation. If they have really added another di-



It depends upon the particular aims of client

mension, we can certainly use it. Having leaned too heavily on cost-per-1,000, among the other standard yardsticks, this increasingly complex business is ready for some new tools.

However, this equating of sponsor identification with program popularity can't ever be expected to stand alone as a measurement. We need all the means of evaluation we can get our hands on, especially some more reliable ways of relating our efforts directly to the client's cash register. The big target will always be sales.

The degree of importance we attach to sponsor identification must, of course, depend upon the particular aims of the client. Having the right program has been proved one of the quickest and best ways to influence public attitudes and to change a corporate or brand image for sponsors who have institutional as well as sales objectives. (Henry Kaiser is such a client, for example.) We know, too, that under the umbrella of a prestige show, strong brands can lift the pref-

erence for weaker ones by carrying them along as junior members of a reputable family of products.

Single corporate sponsorship of programs offers the opportunity for clear-cut identification with the vehicle. The trouble is, the trend has been in the opposite direction and such shared sponsorship arrangements as alternate week, major-minor and participations drop a fog of confusion over sponsor identification. In these situations, the individual decisions become matters of reconciling such factors as rising program costs and maximum circulation with the problem of diluted sponsor identification. Certainly it would be unfair and dangerously incomelusive to compare the identification ratings of one type of sponsorship deal with another.

Among the ways sponsor identification is being strengthened are these: better integrated billboards, star-delivered commercials, improved client and agency p.r. work supplementing the networks, increased effort at the point of sale, and production techniques to make commercials sustain the program mood. Then there's that old standby of getting your sponsor's name in the show title, as so neatly effected by Chevy, G.E., Goodyear, Alcoa, Du Pont, Hallmark, Lnx, and several others, especially including a firearm, the Colt .45, which gets plenty of identification without actually being a sponsor at all.

It's nice to see a resurgence of interest in sponsor identification. After all, it's a venerable subject, as any A&P Gypsy will tell you. Or a Cliquot Club Eskimo, if you can find one.

Richard Lockman, sr. v.p. & gen. mgr., Mogul, Lewin, Williams & Saylor, Inc., New York

When an advertiser invests a substantial sum of money in a network tv property that represents his major expenditure in the medium, the broad question of sponsor identification becomes almost academic. Relatively,

it's at least as important as rating figures, cost-per-1,000 breakdowns, audience flow charts or any other yard-



S.I. is essential to a new product

stick used to measure the effectiveness of a particular program. And chances are, it's even more important, as witness the re-evaluation of certain programs which draw tremendous ratings but fail, in varying degrees, to link the program with the sponsor in the public consciousness.

But if the average sponsor aims for strong identification, the advertiser who introduces a new product certainly must strive for it with a vengeance born of economic necessity. We're living in a dynamic era of new products, new promotions, new ideas. If a company hopes to keep pace with competition, it must develop these new products, promotions and ideas to satisfy the wants of its customers.

I think it's essential to create the right atmosphere for launching a new product on network tv. In today's economic climate, sponsor identification, or any of its nomenclatural variants—corporate image, for one—is a vital factor in successfully getting a new product off the ground. There's no doubt in my mind that the public's awareness of a company plays a key role in the success of so many new products.

Since new products are the life-blood of so many advertisers, it would seem to be elementary that an atmosphere already firmly established by the network vehicle will generate remembrance and retention of the commercial message. The viewers' acceptance of the new product is immeasurably enhanced because the product, after all, is merely a mate-

WCSH-TV 6

NBC Affiliate

Portland, Maine

think?

rial extension of the corporate personality so carefully developed on the program. A basic tenet of all good selling is to build and maintain the consumer's confidence in the salesman. When the viewer knows the sponsor and accepts his stature and stability, half the battle in launching a new product has been won.

The importance of sponsor identification also applies to advertisers who promote more than one product on a program. It's obvious that a backdrop or setting provided by the sponsor image is necessary to avoid confusion in the viewer's mind.

Television isn't the only medium of communications where corporate identity is important. Look at the so-called visual public relations projects of major corporations which spend anywhere from \$10,000 to \$100,000 each to develop a recognizable corporate symbol—graphic trade marks that will stamp their companies indelibly in the public mind.

Sponsor identification important? It's more than that, it's just good business!

Paul Keller, research dir., Reach, Mc-Clinton & Co., Inc., New York

In recent weeks, one has heard and read much about Norman B. Norman's "Sponsor-Rating" concept

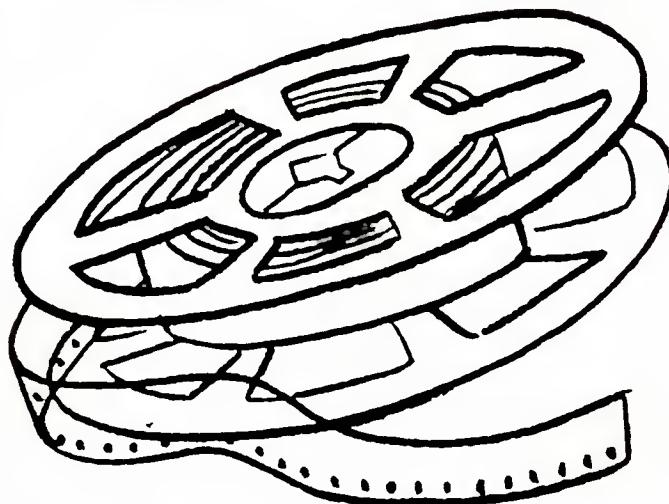


*S.I. is
not the
only factor*

which combines the degree of sponsor identification with program popularity to arrive at a more refined method of tv program evaluation.

None of the present yardsticks can properly be applied by itself to a given program to tell us how it performed: they must all be considered

(Please turn to page 73)



Why a bigger more receptive audience? (one answer is on that film)

WCSH-TV has pioneered in bringing legislative action from the state capitol to its viewers. It has initiated sound-on-film coverage from both houses in the current session, and has been mainly responsible for easing traditional barriers against photo coverage.

"News on 6" was FIRST with -

**Sound-on-film of the senate.
Sound-on-film of house debate.
Film coverage of Governor and
Executive Council in session.
Sound-on-film of an important
legislative committee hearing.**

Legislator reaction has been favorable. Frequently heard comment: "I didn't know it could be done with so little fuss."

Viewer reaction has been more than favorable. Well known fact: "If you want to know what happened in Augusta today, see it on Six."

Your Weed TV man has five straight years of surveys that similarly show you get a bigger, more receptive audience on Six.

A MAINE BROADCASTING SYSTEM STATION

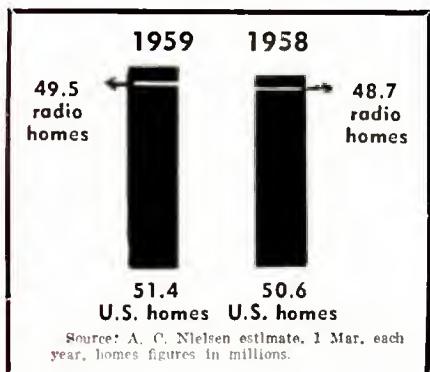
WCSH-TV-(6), Portland
WLBZ-TV-(2), Bangor
WCSH-Radio, Portland
WLBZ-Radio, Bangor
WRDO-Radio, Augusta

A matching schedule on ch. 2 in Bangor saves an extra 5%.

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of April 1959				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,354	123	191	146
Fm	601	113	54	23
End of April 1958				
Am	3,239	82	430	115
Fm	540	80	46	11

Source: FCC monthly reports, commercial stations. *March each year.

Radio set index

Set location	1958		1957	
Home	95,400,000		90,000,000	
Auto	37,200,000		35,000,000	
Public places	10,000,000*		10,000,000	
Total	142,600,000		135,000,000	

Source: RAB, 1 July 1958, 1 July 1957. Sets in working order. *No new information.

Radio set sales index

Type	Mar. 1959		Mar. 1958		3 Months 1959		3 Months 1958	
	1959	1958	1959	1958	1959	1958	1959	1958
Home	515,563		539,936		1,690,941		1,193,668	
Auto	511,219		234,911		1,363,822		853,035	
Total	1,026,782		773,871		3,054,763		2,346,703	

Source: Electronic Industries Assn. Home figures are retail sales, auto figures are factory production.

2. CURRENT LISTENING PATTERNS

TOP 15 RADIO NETWORK SHOWS: THEIR AUDIENCE BY AGE OF HOUSEWIFE

Program	Highest rating	Day	Norm:	NO. OF HOUSEWIVES PER 100 HOMES			
				18-34	35-50	50 & over	Total
News—Ned Calmer (7:15 p.m.).....	4.4	M-F	29	14	28	27	69
Lowell Thomas	4.3	M-F		20	27	23	70
World News Roundup (8 p.m.)	4.3	M-F		15	29	27	71
Arthur Godfrey	4.2	M-F		29	29	38	96
Edward R. Murrow	4.2	M-F		19	27	24	70
Sports Time (6:45 p.m.)	4.2	M-F		20	20	23	63
News—D. Townsend (10 a.m.)	4.1	M-F		26	37	36	99
Ma Perkins	4.0	M-F		20	38	42	100
News—Ned Calmer (1 p.m.)	4.0	M-F		24	36	38	98
Helen Trent	3.9	M-F		22	36	46	104
News—Ned Calmer (11 a.m.)	3.9	M-F		27	35	32	94
Whispering Streets	3.9	M-F		25	35	38	98
Young Dr. Malone	3.9	M-F		24	36	40	100
House Party	3.8	M-F		26	37	37	100
Rusty Draper Show	3.8	M-F		20	26	22	68
Second Mrs. Burton	3.8	M-F		23	37	40	100

Pulse, January 1959. Ratings cover 96 market groups totaling 40% of U.S. radio homes with all shows in at least 18 markets. All programs are on CBS.

TREMENDOUS

coverage of a big market . . .

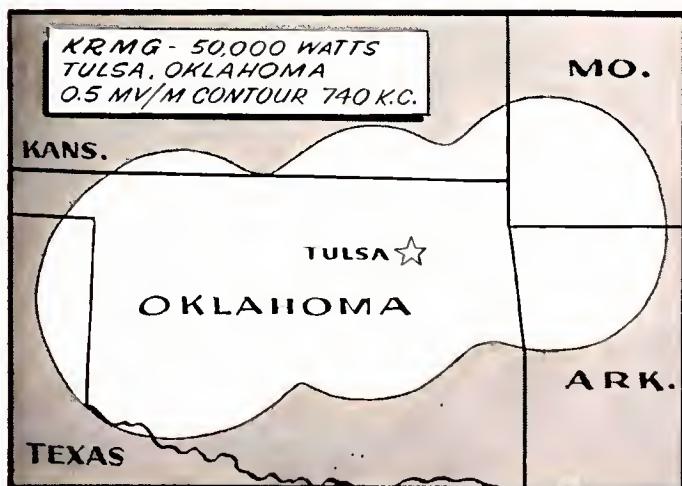
yours when you use KRMG, Tulsa!

PRIMARY MARKET DATA

(Excluding Oklahoma City Metropolitan Area)

State	Total Counties	Population	Radio Families	Passenger Cars	Retail Sales
Oklahoma	57	1,573,300	377,600	492,900	\$2,214,091,000.00
Missouri	13	365,300	115,100	104,100	41,946,000.00
Arkansas.....	12	279,400	82,500	64,300	243,522,000.00
Kansas.....	7	190,100	64,400	68,200	213,821,000.00
Texas.....	4	26,400	8,000	9,100	27,497,000.00
Totals.....	93	2,434,500	747,600	738,600	2,740,877,000.00

Source: Consumer Markets



Regional KRMG's 50,000 watts on 740 kc (best frequency in Tulsa) gives you more for your money than any other Tulsa advertising medium. A recent one-week promotion pulled 87,312 postcards . . . proof of KRMG's big coverage, audience responsiveness and superior salesmanship.

Tulsa ranks about 65th in size in all market lists, but the KRMG area actually ranks about 40th or 41st in retail sales (\$2,740,000,000 — excluding Oklahoma City).

General Manager Frank Lanc or your nearest John Blair representative can tell you how to generate more sales by using KRMG.

KANSAS CITY
SYRACUSE
PHOENIX
OMAHA
TULSA

KCMO
WHEN
KPHO
WOW
KRMG

KCMO-TV
WHEN-TV
KPHO-TV
WOW-TV

The Katz Agency
The Katz Agency
The Katz Agency
John Blair & Co. — Blair-TV
John Blair & Co.

Meredith Stations Are Affiliated With BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines

SEAT COVERS

(Cont'd from page 37)

locking case histories, in which certain markets have been turned into veritable battlegrounds this spring.

• **Ero Manufacturing Co.** A \$9 million automotive accessory manufacturer, Ero (in Chicago) does its biggest business (about \$8 million) in seat covers. Last year, it began a subsidiary franchise operation. A dealer pays Ero approximately \$15,000 for a Protecto franchise. The company provides all the advertising and sales promotion.

Canton, a heavily competitive market, was chosen as the site of the first store. Seat cover awareness in market would help, figured Ero president Howard Leopold and his agency, J. H. Fisher Assoc., Chicago.

"Initial impact had to be strong," says agency president Jack Fisher. "That meant radio as the primary medium. But we knew that just to be all over the dial wasn't enough."

Women commentators would be reaching daytime female audiences, with styling, colors and design the principal appeals. Traffic-time announcements would be pitched to

men, stressing quality, durability. To get good ad-lib commercials Fisher and Ivan Fuldauer, Public Relations Board, undertook indoctrination of personalities and announcers.

Spots were scheduled on every Canton station and one in Massillon, Ohio. The opening push involved a week-long saturation of 20-25 spots per station, or about one every half hour. They were scheduled to begin two days prior to the 8 May opening and to run at about the same frequency for three weeks, then taper.

As might be expected, manufacturers already in the market did not take all this lying down. Rayco and Sure-Fit were soon negotiating for every time segment Protecto hadn't purchased. Two remotes (over Canton's WAND) were broadcast from the store. The morning remote covered opening ceremonies (with Canton's Mayor on hand), the two-hour late afternoon remote concentrated on specials and premiums.

This pattern was repeated with two store openings in St. Louis the same month (May) and Skokie, North Shore suburb of Chicago in June. In St. Louis, KWK was the focal station

and two Negro-appeal stations were used (KATZ and, later KNLW).

WEAW in Evanston was selected for the Skokie introduction because of its large North Shore listenership. Other store openings followed: East St. Louis, Milwaukee, Peoria, Louisville, Chicago (3) and Akron. In all areas except Milwaukee, radio was the primary medium.

The buying rule of thumb, Fisher reports, was to put 8-10% of anticipated sales in advertising. Canton sales are 22% better than anticipated, he says, and other markets are coming along fine. Schedules of five six minute spots per day are maintained in each five days a week.

• **Howard Zink Corp.** Hot on the heels of Ero in Akron, Canton and Milwaukee was Howard Zink's Sure-Fit. Sure-Fit's expansion pattern via spot radio from West to East parallels Rayco's East-West expansion via air media.

Sure-Fit was activated in Southern California in 1955 with a total of five stores around the Los Angeles area. With a projected budget of \$60,000 the Max W. Becker ad agency in Long Beach, Cal., began a spot schedule on KBIG, Los Angeles. A.e. Bill Becker explains that a minimum commitment of 1,000 minute spots year-round was made, a per-station average that is still maintained. In the first year, three 1,000-spot commitments had been fulfilled, sales of \$600,000 were realized and there were 13 franchise holders in Southern California. Expansion in 1956 took Sure-Fit into San Diego, San Francisco and, in a daring move, into the then unproved (for seat covers) Pacific Northwest. A 1,500-spot per year schedule on KJR established the company in Seattle, Portland, Eugene, Tacoma, Spokane followed.

1957 ended with Sure-Fit's sales at \$3,692,000 and stores in Salt Lake City, Cleveland, Youngstown, Canton, Akron, Milwaukee. 1958 sales were \$1,751,000—nearly eight times the 1955 figure.

Becker, who has budgeted \$260,000 for Sure-Fit in broadcast media in 1959, uses tv "sparingly" in Cleveland and Los Angeles for certain of 12 yearly promotions. He emphasizes the importance of year-round advertising in the seat cover business, points out that Sure-Fit's two biggest months were the result of January and October promotions.

WHICH TWIN CITIES? Minneapolis - St. Paul? Kansas City - Kansas City?



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 118,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 79.4% SHARE OF AUDIENCE

According to December 1958 ARB we average 79.4% of audience from Sign On to Sign Off 7 days a week. During 363 weekly quarter hours it runs 80% to 98%.

KNOE-TV

Channel 8
Monroe, Louisiana

Photo: Aerial View, Progressors Twin Cities of Monroe-West Monroe, Louisiana

CBS • ABC
A James A. Nac Station
Represented by
H-R Television, Inc.

"Ten years

of hard labor!" Hard labor to corner the top studios' best feature films. Hard labor to create provocative, headline-making local programming. Hard labor to present more news more dynamically. Yes, ten years of hard labor have made WJAR-TV far-and-away the number one station in the PROVIDENCE MARKET. Now, on its tenth anniversary, WJAR-TV looks forward happily to serving another sentence. *Cock-of-the-walk in the PROVIDENCE MARKET*

10th Anniversary of CHANNEL 10



NBC • ABC • Represented by Edward Petry & Co., Inc.



Your Salesman on Sight in the Southeast's Biggest Rich Market
WHERE RETAIL SALES TOTAL \$3,078,943,000



WSJS

TELEVISION

WINSTON-SALEM

Put your salesman in a market where sales are popping at the retail level to the tune of more than 3 billion dollars . . . the 75-county WSJS market.



Winston-Salem
for {
Greensboro
High Point

Call Headley-Reed

WASHINGTON WEEK

23 MAY 1959

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PUBLICATIONS INC.

The military faces a tough fight if it does, in fact, have eyes for spectrum space now occupied by the nation's tv stations.

Sources close to Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, have spelled out his many and sometimes confusing actions on frequency allocations as presaging an all-out fight for tv.

Harris, a very powerful man who took on and vanquished the FCC on the question of subscription tv, is set to make it just as tough in the event there is any agreement to take away any channels now devoted to tv. He is reported to be willing to see uhf channels traded for more vhf channels but to want to be shown the need if anything further is asked.

The FCC is now in negotiation with the military, seeking 25 continuous tv channels up to 50, depending on what sort of bargain can be struck. It would prefer to start with present channel 2 so no vhf stations would have to move, but would settle for giving the military 2 through 6, thus starting a new tv band with present channel 7.

Harris is beginning his own study of uses of the spectrum, or will as soon as he can hire experts, and his main interest is in seeing that the tv industry isn't kicked around.

All FCC processes probably will be slowed, at least to some extent, as applications from 250 watt community radio stations to go to 1 kw power suddenly pile up at the Commission.

The Commission recently decided to consider such applications on a case-by-case basis. With just enough pause to permit applications to be drawn up, the FCC has now been brought face-to-face with the deluge.

It now appears that almost all of the low-powered stations will be putting in for the added power. Under terms set down by the Commission, the applications will be complicated and difficult to resolve. The engineering facts of interference and lost service vs. service to be gained will have to be weighed in each case.

Unrestricted nationwide television of major league baseball games has been proposed by the stormy petrel of the sports industry, Washington attorney Leo D'Orsay.

Formerly a baseball director but now a director of the Washington football team, D'Orsay made his pitch at the Columbus, Ohio, radio-television meeting of the major and minor leagues, held this week.

The D'Orsay formula: all teams would televise, but the proceeds would go into a pot; one third would go to the minor leagues, another third to the minor league player pension fund, while the final third would be cut up among the major league teams.

The House Legislative Oversight subcommittee starts out with a "round table" on regulatory agency practices, tentatively on June 15, aimed at collecting shortcomings rather than smelling out wrongdoing.

And thus the heat is even farther off the FCC, and successful applicants for tv channels in contested cases. The heat may never go back on.

FILM-SCOPE

23 MAY 1959

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Syndication got its biggest order of recent weeks in Carling's multi-million dollar deal with CBS Films for Phil Silvers re-runs.

The three-year buy covers 63 markets, two-thirds of them on an alternate-week basis. Involved are various Carling Brewing labels, many of which have been in syndication before, although never on such a large scale as this.

Time and talent reportedly comes to \$4.2 million. The agency is Benton & Bowles, and starting date is 1 October.

Take it from Esty, there's no basis for the report that Sun Oil is switching from a policy of different shows for various markets to a single for all markets.

Sun will stick along with the multi-show concept because: (1) there's better cost efficiency in buying according to local opportunities, and (2) a feeling that a regional commitment might help the syndicator more than it benefits the client.

There are some thoughts on double-exposure strategy on the burner at McCann-Erickson that could have important repercussions for certain markets.

The basic theme: Network advertisers should bolster their network buys with syndication in such highly competitive cities as New York, L.A. and Chicago.

How this could be done with producers, in one respect: Renegotiate contract for the network film series so that it would be economical for network advertisers to double-expose their shows, with the second scheduling telecast over an independent station in the same market a few days after the initial exposure.

Look for an all-out fight over the issue of a threatened labor boycott of products and clients connected with foreign-made film production.

Such a boycott, leading to cutting off foreign film production, would immediately result in retaliation by foreign buyers on U.S. film.

With foreign markets accounting for a sizable fraction of U.S. film income—sometimes the profit margin—a loss would throw many film series into a borderline or loss situation.

It's now possible under special circumstances to knock as much as 50% off the half-hour production budget of \$30,000 or more.

Three steps are necessary: (1) using video tape, (2) picking a program subject well suited to tape, and (3) using "live" run-through-on-the-set operation methods.

(For details, see page 40, this issue.)

Supporting a permanent field force of salesmen necessitates that film sellers keep continual new product on the shelves, which can sometimes lead to thorny program decisions.

One syndicator recently brought out a new show very quickly only to discover after a quick survey of New York stations that not one would pay as much as \$1,000 per week for it.

Usually a new show gets a weekly price of \$3,000-plus on the two leading New York outlets and around \$1,500 on three other stations.

You'd hardly suspect that 1959 was being regarded as an off-year for syndication from the rate at which new distributors have been jumping into the field in the last few months.

Yet a top syndication v.p. admitted last week that he expects 1959 grosses and profits to be somewhat lower than the 1958 level.

The explanation: expected scarcity of open local half-hours this fall for syndication as a result of loaded network schedules.

The problem of unsold programming created a sizable number of total losses in syndication the past season.

NTA, for example, appears to have been stuck with 39 episodes of George Jessel's Show Business, and ITC with 13 weeks of Best of the Post.

In the area of pilots, CNP was left with one for a newspaper comedy series and another for an international intrigue, and CBS Films is still holding a number of adventure and mystery sample films.

While in theory much of this film product is always salable, in practice last season's goods can't be moved even at cut-rate prices.

The new area of science-fiction programming, which seemed so promising a few months ago, enticed a number of syndicators into making elaborate pilots, but Madison Avenue so far hasn't been clamoring exactly for that type of programing—although a couple network sales have been made.

COMMERCIALS

Testing of commercial effectiveness by Schwerin started on the West Coast last week, but no substantial regional differences are expected.

A national beer, a line of toiletries and a family of household paper products are among those testing their tv commercials there for relative effectiveness.

Also, a Pacific-area utility is testing its commercials not in terms of sales, but for the kind of image they are creating with consumers.

Japanese film animators are trying to get their share of U.S. animation business by offering a 75% savings on costs.

Claiming equal quality with American animators, one such firm, Interlingual International via Trojan Films of N. Y., is offering non-synchronized animation for \$17 a foot and lip-sync for \$21.

Prices are for one minute or less and would mean that a 60-second spot could be animated for between \$1,530 and \$1,890; delivery is reportedly in four-to-six weeks.

The stimulus of competition from tape is resulting in a counter-attack by film producers with new techniques such as the aerial-image system.

Advantages of aerial image: (1) moving animated characters around over live backgrounds, (2) access to techniques very costly in animation, (3) better accuracy than traveling mattes, and (4) estimated 25% savings.

Limitations are: you cannot zoom or move, and facilities are as yet available only through a few studios such as Eastern Effects in N. Y.

SPONSOR HEARS

23 MAY 1959
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PUBLICATIONS INC.

M&M Candy appears about ready to do more traveling—this time from Bates.
It's been inquiring around elsewhere. The impression is that the schism, if it comes, will involve only a difference over standard operating procedures.

Here's one version of why a major tv advertiser suddenly switched a brand to another agency:

The client decided to act when word got around that the top man on the account was shopping around for another connection.

Discerning admen draw these general profiles of timebuyers:

- 1) He's given a budget, and he tries to get the best availabilities for the money.
- 2) He first tries to inform himself of the client's market-by-market problems; then—if the money in the budget for a particular market doesn't suffice to do the job—he asks for more or maneuvers around to bolster the schedule.

It wouldn't be surprising if McCann-Erickson and Y&R used the commercials playback research service they're buying from Trendex to go after new business.

The gambit: Look how your current commercials have fared with viewers as compared to commercials turned out by our shop.

Trendex was due to make the initial reports available this week.

If you've noticed the high rate of timebuyer turnover in a New York agency, it's been due largely to this:

The agency's practice of frequently shifting the buyers from account to account. The result is that they think they have no identity with anything in particular—that they're just a gang of migratory workers. Another sore point: money.

The guessing sweepstakes are about to start again among the P&G agencies.

That's where each agency estimates what the ratings will be for each of the P&G nighttime tv network shows in the coming season.

Cincinnati usually adds up these guesses, and their averages become the official expectations of P&G. Moreover they help determine how much money each brand will get in the year ahead.

Leave it to a lawyer to stick cautiously to what the books tell him.

Here's what happened in a Madison Avenue agency last week:

The copy department discovered that a competitive product was about to use a copy platform which this agency had devised for a fall tv campaign.

Getting the platform out first became imperative, whereupon the radio/tv department said it could get it on the air via radio in two or three hours, and a tape of the broadcast could serve as evidence.

No, retorted the agency's counsel, a court might prefer to see it in print.



Nothing else like it in Greater New York

NOTHING APPROACHES THE SOUND:

WVNJ originated the programming concept of Great Albums of Music. It is the only radio station in the metropolitan area that plays just Great Albums of Music from sign on to sign off every single day of the year.

NOTHING APPROACHES THE AUDIENCE:

The very nature of the music makes the audience preponderantly adult. It's a rich audience, too. In one of the

wealthiest counties of America (Essex—with its million plus population) — WVNJ dominates in audience — in quality of audience — and in prestige.

NOTHING APPROACHES ITS VALUE:

WVNJ delivers its adult, able-to-buy greater New York audience for less cost per thousand homes than any other station in the market. By every reasoning it's your very best buy.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ

Newark, N. J.—covering New York and New Jersey

ADVERTISERS

WRAP-UP

NEWS & IDEAS

PICTURES

TO PATROL THE BORDER, or rather to promote it, WDAU-TV, Scranton, threw a party for Amoco dealers, station's sponsor for *U.S. Border Patrol*, crowning Carol Hudson (l) with that title. With her, Ray Simms, account executive for H-R Tv and Dorothy Mugford, of WDAU-TV



Elgin Watch (JWT) may wind up as the alternate sponsor of the week-night hour news documentary series which CBS TV has scheduled for the fall.

Bell & Howell (McCann-Erickson), already set for the telementaries, has the right of approval. Longine was interested in the series until it was discovered that this company also makes the camera.

Price per documentary: \$125,000.

A nation-wide survey by U.S. Brewers Foundation on sponsorship lineups for major league baseball broadcasts came up with this finding:

Sponsors for this year's games are almost identical with the 1958 lineup.

Among the advertisers, beer companies cop the largest share of sponsorship — on 28 separate radio and tv broadcasts.



YOU KNOW WHAT THIS IS, is the theme used for non-listeners of KLYK, Spokane, to promote "new" station purchased by Archie Taft Jr. and Bill Simpson of KOL, Seattle



STORYLAND HOSTESS, Josie Carey of KDKA-TV, Pittsburgh, demonstrates act in N.Y. with show's "Lion" for (l to r) Mal Ochs, Grey; Elaine Hudson, Webb; Roy Terzi, DFS

Other big advertisers, in order of frequency, according to USBF: gas and oil companies, 17; tobacco, 16, then auto dealers, banks and bakeries.

The survey did not include special network broadcasts of Saturday and Sunday games, and Mutual's *Game of the Day*, which is mostly co-op or local.

Hamm's Beer moved into first place in ARB's April survey of best-liked tv commercials.

Maypo, leading the list in the March survey, moved back to the number six spot, and Piel's moved up to second place, followed by Ford (which jumped up from the eighth spot last month).

P&G's Mr. Clean represented the only newcomer to the list, tieing for 13th place with two other commercials.

Campaigns:

- Two promotions geared to the feet: **Mennen**, this week, is saluting Foot Health Week to promote its

Quinsana via setting up the nation's foot health specialists on coast-to-coast and local radio and tv shows... **Scholl Mfg. Co.** is scheduling its largest campaign for Foot Comfort Week, at the end of June. Included in the expanded ad program, radio spots over NBC and ABC.

- Contest tie-in: **Pontiac**, out of MacManns, John & Adams, and **General Mills** cereal company are set for a contest, beginning in June and continuing into the fall, which will offer, as prizes, 32 Pontiacs. How they will tie-in: During that time Pontiac will appear on GM's cereal boxes, and will get one-minute spots on the 14 tv shows, and on the radio shows sponsored by General Mills.

- Robert Reis & Co.**, manufacturers of knit underwear, will be using tv for the first time to promote Father's Day gifts. The campaign will kick-off in the New York area, via four-weeks on WRCA-TV and two on WNEW-TV.

Kudos: **John H. Ballard**, president

of Bulova, honored by the Joint Defense Appeal last week... **Ralston Purina Co.**, awarded a Silver Anvil, the highest award in the public relations field, by the American Public Relations Association.

Strictly personnel: **Peter Rippes**, formerly v.p. of Ogilvy, Benson & Mather, to Helena Rubinstein as director of marketing... **Emil Reisman**, to advertising and promotions supervisor of GalenKamp Stores Co. . . . **Joseph Frenz**, formerly West Central divisional sales manager of Pharmacraft, to H-A Hair Arranger as Midwest regional sales manager.

AGENCIES

The expected happened this week: **Harold D. Frazee**, who headed the **Dristan** account at **Bryan Houston**, has gone with the account to **Tatham-Laird**.

His title: head of the drng divi-

MARINES DESTROY KOCO-TV, Oklahoma City, via a live telecast opening with the landing of the forces and climaxing with exploding the station's tower. This tv 'first' was training for 250 Marine Reserve troops



KISSIN' FOR KISN: These models spent days giving away candy kisses (naturally) in Portland, Ore. with lucky numbers that were read on the air to publicize station's change in call letters to KISN



A WAKE TO AWAKEN INTEREST in nighttime radio was held by **WOWO**, Ft. Wayne, for sales staff, (l to r) Tom Longworth, Ed Campbell, James Cassaday, Robert Hendry, Carl Vandagrift, Paul Lindsay



THE YOUNGER BUMPER SET demonstrates where they can put WWDC's (Washington, D. C.) new bumper-stickers auto accessory

sion. He'll make his headquarters in T-L's New York branch.

Last week was an unusually active one for shifting of accounts.

Among the clients and agencies involved:

- **Borden Foods Co.**, for its Instant Mashed Potatoes, from Lennen & Newell to Y&R, where several other Borden products are housed.

- **Eversharp**, billing about \$500,000 formerly with B&B, now with Compton.

- **Regal Pale Brewing Co.**, San Francisco, billing \$1 million plus, from Heintz & Co. to Lennen & Newell's west coast office.

- **Esty and Underwood** parted. Reason given: Underwood's desire to shift advertising emphasis from mass consumer media to specialized business and trade paper schedules.

Other agency appointments: Parry Labs, for its Myomist mouth spray, billing \$500,000, from Roy S. Durstine to **Maxwell Sackheim & Co.** . . . Great Western Producer's Inc., makers of champagne and wine, billing about \$350,000, to the **Monroe Greenhal Co.**, New York . . . Alexander's Markets in Los Angeles, to **Compton**, Los Angeles . . . Colgate's Super Suds, billing \$500,000, from Cunningham & Walsh to **Street & Finney**.

Acquisition: EWR&R has acquired a Pittsburgh agency **W. S. Walker**, whose billings were at \$3.7 million last year.

The new organization will be known as EWR&R, W. S. Walker Division, headed by Frederick Etchen, Jr.

This brings EWR&R's billings to \$76 million.

On the personnel front: Sam Gershuny leaves McCann-Erickson to join Edward H. Weiss & Co., Chicago, as v.p. and chairman of the plans board . . . Richard Whidden, promoted to v.p. at D-F-S . . . Robert Kesner, to a senior v.p. and management account supervisor at Lennen & Newell . . . Harold Cabot Jr., to v.p. of Harold Cabot & Co., Boston . . . David Nathan, to director of radio tv at Curtis Advertising, New York . . . Peter Berla and Arthur Topol, to media buyers at Ogilvy,

Benson & Mather . . . Bert Rosenberg, to Doner & Peck as account executive.

FILM

After a quiet period, syndication business picked up last week with signs that fall buying was moving into high gear.

Among sales reported last week were:

- Ziv's *Lock-Up*, to four local advertisers and more than a dozen stations.

- CBS Films' *Phil Silvers*, to Carlings in 63 markets. (See FILMSCOPE for details.)

Advertisers on *Lock-Up* included Kroger Co., Henke and Pollot Supermarkets, American Bank and Trust Co., and Dallas Morning News.

More sales: Stations buying Ziv's *Lock-Up* last week were KVAR, Phoenix; KOHD-TV, Tucson; KSL-TV, Salt Lake City; KOVR, Sacramento-Stockton; KTFM-TV, El Paso; WWL-TV, New Orleans; KSTP-TV, Minneapolis; KDSD-TV, San Diego; KOB-TV, Albuquerque; WTVJ, Miami; KOMO-TV, Seattle; WAVY-TV, Norfolk, and WTWT, Tampa . . . MCA's Paramount package to KTVH, Wichita . . . Sterling's *Adventure Today* renewed for a second year by the CBS . . . WHDH-TV signed for 150 Screen Gems features . . . Bernard Schubert reports 16% sales increase for the first quarter over last year . . . WPIX's *Cold War-Berlin Crisis* syndicated to KERO-TV, Bakersfield; WFIA-TV, Dallas; WJBK-TV, Detroit and WTWT, Tampa . . . Triangle stations WFIL-TV, Philadelphia and KFRE-TV, Fresno, purchased 130 feature films from Screen Gems . . . Jayark's Bozo the Clown reportedly now in 85 markets.

Other sales: UA features sold last week to 28 stations, including WPTV, West Palm Beach; WJZ-TV, Baltimore; WRGP-TV, Chattanooga; WWL-TV, New Orleans; KFSD-TV, San Diego; WTRF-TV, Wheeling; WALB-TV, Albany, Ga.; WEMY-TV, Greensboro; CKNK-TV, Wingham, Ont.; CKRS-TV, Jonquiere, Que.; WTIC-TV, Hartford; WFDL-TV, Beaumont; KPLR-TV, St. Louis; WANE-TV, Ft. Wayne; KOSA-TV, Odessa; KEAR-TV, Fairbanks;

KENI-TV, Anchorage, and WDSU-TV, New Orleans . . . CNP's *Flight* sold to Household Finance, KAVE-TV, Carlsbad; and WISC-TV, Madison; Karp Motors, WTOC-TV, Savannah; Interstate Life and Accident Insurance, WBIR-TV, Knoxville; also to stations WCTV, Tallahassee; WTVO, Rockford; KTCO, Ottumwa; and WRAL-TV, Raleigh.

Programs: Van Praag Productions has prepared a pilot film for *The Ad-Libbers* . . . Jayark will distribute *Trapped* and *Birthright*, both filmed at Republic Pictures studios . . . Cinema-Vue will handle *Tom Puss* cartoons in the United States . . . Fellows-Gray Productions, a new company, acquired a script based on Jack London's *Smoke Bellew* . . . Show Corporation is offering 22 post-1950 feature films.

Promotions: The island of Trinidad offered a special citation to *Dane Clark* for Ziv's Bold Venture.

Commercials: Lon Bontin becomes sales v.p. of Ad-Staff, Inc. . . . Toronto affiliate of Robert Lawrence Productions starts construction on a large independent film center . . . Mel London joins Transfilm as industrial producer . . . Music Makers reports completing scoring for a new Kaiser commercial through Young & Rubicam.

Strictly personnel: ABC Films appoints Howard Anderson v.p. and supervisor of sales, with Richard C. Hurley becoming new central division sales manager . . . Official Films names Arnold Fetbrod as syndication sales manager . . . Edward Ray Downes is UA-TV's chief story editor . . . Jack Brown new midwest manager of Trans-Lux TV . . . Edwin J. Smith, ABC Films international director, elected a v.p. . . . Sam Gang, international sales director of Bernard Schubert, on two-month trip to Far East . . . NTA names Gertrude Palmer personnel director.

NETWORKS

For the record: NABEF members returned to their NBC TV jobs after a two week strike, with the union surrendering all claims over broadcast tape made out of the U.S.

ARB's top 10 tv shows, based on 6-12 April survey:

RANK	PROGRAM	NETWORK	RATING
1.	<i>Wagon Train</i>	NBC	16.6
2.	<i>Gunsmoke</i>	CBS	11.4
3.	<i>77 Sunset Strip</i>	ABC	39.6
4.	<i>Rifleman</i>	ABC	38.8
5.	<i>Ernie Ford</i>	NBC	35.6
6.	<i>Perry Como</i>	NBC	35.5
7.	<i>I've Got A Secret</i>	CBS	35.3
8.	<i>Maverick</i>	ABC	35.2
9.	<i>You Bet Your Life</i>	NBC	34.1
10.	<i>Hair Gun, Travel</i>	CBS	33.8

Network sales: Drug Research Corp. (Kastor, H.C.C & A) for *Regimen Tablets*, which has been under inquiry by the FTC, began sponsorship, last week, of *Keep Talking*, CBS TV, Wednesday, 8:30 p.m. . . . The William Wrigley Jr. Co., renewed CBS Radio's *Just Entertainment* for 52 weeks.

Fall business for network tv: **Noxzema** (SSC&B), for alternate weeks of *Love and Marriage* beginning 21 September, 8:30 p.m., NBC TV . . . Jackie Cooper will be star and co-producer of *Hennesey*, comedy-drama series to start 5 October, 10:10:30 p.m. on CBS TV for **P. Lorillard** (L&N) and **General Foods** (B&B) . . . *Fibber McGee and Molly* bows on NBC TV 15 September, 8:30-9 p.m., for **Singer Sewing Machine** (Y&R) and **Standard Brands** (JWT).

Network tv renewals: **P. Lorillard** (L&N), for alternate weeks of NBC TV's *Arthur Murray Party* next season . . . **Alcoa** (F&S&R) and **Good-year** (Y&R) for the *Alcoa-Goodyear Theater* on NBC TV next season.

Programming notes: CBS TV's *The Lineup* will be expanded to a full hour in the fall, to be seen Wednesdays, 7:30-8:30 p.m. . . . **On the specials front:** NBC TV will present a skating extravaganza, *Summer On Ice*, 1 June, 10-11 p.m., for U.S. Brewers Foundation (JWT).

Financial report: Consolidated net income for **CBS, Inc.** for the first quarter, 1959, was \$7,032,686, compared with \$6,518,039 in the comparable period of 1958. Net sales for the quarter totaled \$111 million—a 7.5% increase over the \$103 million for the corresponding period last year.

Kudos: The first Frank Stanton Award for meritorious research on the media of mass communication, presented to *Tv and Our School Crisis*, published by Dodd, Mead & Co. . . . To **NBC**, the 1958 Silver Anvil Award of the American Public Relations Association for "outstanding public relations performance in the field of communications."

Personnelly speaking: **Adolf Hult**, former Mutual v.p. and board member, returns to MBS as a v.p. to head up the special projects department . . . **Dresser Dahlstead**, to director of operations for the ABC Pacific Coast Regional Network . . . **Pinekney Reed**, v.p. of RCA, appointed to a newly-created position in Washington, D. C.: to provide staff coordination of all RCA's business activities with Federal agencies . . . **Stephen McCormick**, to director of news for Mutual.

its stations, its "Operation Groundswell" plan, composed of two parts.

Part I:

- H-R will publish a brochure, based on original research (out of Market Planning Corp., the research subsidiary of McCann) with new facts on the radio audience, designed to do a "hard sell" job to agency management.

- Client calls on a regular basis, publicity campaigns in the trades to enhance spot radio's image and an advertising campaign to sell spot.

Part II, aimed at what role stations can play in this plan:

- Brainstorm sessions with their staff, talking up the plan and radio.

- From master list of contracts, assign a staff man to call on each firm twice.

- From ideas discussed, each man prepare a pitch of radio sales points slanted to a particular client.

- Each local rep should be sold on the idea of writing to the home office and recommending radio.

- Salute each client contact on the air. Also schedule an open house for clients to meet the staff.

H-R is planning to propose "Operation Groundswell" as an **industry-wide movement**, and is seeking to line up support from the broadcast organizations.

REPRESENTATIVES

Robert Eastman, head of the rep firm bearing his name, spoke before the Pennsylvania Broadcasters of the misconceptions and prejudices among Madison Avenue and ad agencies re spot radio.

To overcome this bias, Eastman presented this "party line of thought and action" which he termed the "Pennsylvania Plan":

- 1) Sell the fact that spot radio is a fundamental and necessary medium.
- 2) It is the best way to reach the busy housewife.
- 3) It is almost the only way to regularly reach the vast, impressionable, fluid and constantly changing youth market.
- 4) It is easy to buy.
- 5) Spot radio fits the expanding markets of the country which are rapidly growing beyond the reach of newspapers. It fits the strip marketing development.
- 6) Spot radio is the only medium which is fully mobile for a population on the go."

Another plan to revitalize spot radio:

H-R Reps, Inc. is mailing to

Rep appointments: WCUE, Akron, O., to **Gill-Perna** . . . KINT, El Paso, to **John E. Pearson** . . . WGST, Atlanta, to **The Branham Co.** . . . ABC Radio Pacific Coast Regional Network, to **H-R Reps** . . . KTLE-TV, Pocatello-Idaho Falls, to **Forjoe-Tv**.

They're opening new offices: Weed & Co., at 915 Olive Street in St. Louis, headed by Edward Podolinsky . . . The Bolling Co., at the KMBC Building in Kansas City, headed by Eugene Gray, and at 705 Olive Street in St. Louis.

Thisa 'n' data: Executives of **Tv Advertising Reps** are set for a three-week coast-to-coast tour of WBC's tv stations as a personal indoctrination of the markets, the staff and programs and the station set-up . . . **St. Louis Radio-Tv Reps** will hold their second Advertiser-Agency



SURE

every time buyer
reads

SPONSOR

**BUT FOR EVERY TIMEBUYER
THERE ARE TEN OTHER DECISION
MAKERS BEHIND THE SCENES
WHO READ SPONSOR AS WELL**

Rarely indeed does one man alone determine when and where to place radio or TV business. That's why it makes sense to reach every decision maker possible with your message because every voice that helps to finalize a sale should know your story.

It's the chief reason your advertising will do so well in SPONSOR. SPONSOR reaches almost everybody who is anybody in air. All the timebuyers, of course, but more decision makers, too, at every level (in both the agency/advertiser category) than any other broadcast publication.

Proof?

Fair enough!

SPONSOR is the only broadcast publication that offers a complete circulation breakdown BY JOB CLASSIFICATIONS—listing the exact number of subscribers (with their names and titles) at every management level. We'll be happy to show it to you at your convenience and prove beyond doubt that SPONSOR reaches more teams that buy time than any other book in the field.

SPONSOR
sells the TEAM that buys the TIME

TO ALL **20** YEAR VETERANS IN THE INDUSTRY

*you are cordially invited
to attend*

the

**BROADCAST
PIONEERS**

NEW YORK CITY CHAPTER

at

Toots Shors Restaurant

(PRIVATE DINING ROOM)

TUESDAY, MAY 26, 1959

AT

7 P.M.

COCKTAILS AT 6

We're sure you'll enjoy visiting with old
friends. And we'd enjoy seeing you with us.

PRICE \$6 per TICKET

includes full course dinner, gratuities and tax

For reservations: phone Ralph Weil, CI 5-7979

Golf Tournament at Sunset Country Club, 12 June.

New offices for the Chicago chapter of Station Representatives Association:

President, Roger O'Sullivan; Avery Knodel, v.p.; Thomas Taylor, PGW; treasurer, Thomas Taylor, H-R Reps; and secretary, Charles Compton, The Meeker Co.

Two new members joining SRA: Devney, Inc., and Am Radio Sales.

Strictly personnel: Charles Cottington, elected president of Stars National . . . Gil Johnson, to manager of the St. Louis office of Robert E. Eastman . . . George Faust, to manager of the Los Angeles office of CBS TV Spot Sales . . . Charles Allen, to head research and merchandising for Blair-Tv . . . David Henderson, to account executive for TvAR . . . Robert Perez, to account executive for CBS TV Spot Sales . . . Edward Gamrin and Don Ferrill, to the San Francisco staff and Hugh Wallace to the Los Angeles office of Harlan G. Oaks & Associates . . . Herbert Briggan, to the Los Angeles office of Am Radio Sales.

RADIO STATIONS

The use of gimmickry in newscasts and the employment of filter mikes to give the effect of phony on-the-scene reports came under attack this week at the board meeting of the Radio/Tv News Directors Association in New Orleans.

The board of directors met to draw up a resolution to be submitted to the membership during the convention, 11-17 October, in New Orleans.

Part of the resolution: "This board condemns any style of news presentation which, in its writing for broadcast, is a distorted or incomplete report. Attempts at sensationalism serve only to create possible hysteria."

Agencies were urged to wage a continuing campaign for educating the public and legislators about advertising by Morton Simon in a talk this week before the Pittsburgh Radio & Tv Club.

Simon is a supporter in the fight against restrictions and taxation on advertising and is legal counsel for

the Poor Richard Club and the TV & Radio Advertising Club of Philadelphia.

Advertising needs a "revamped image" and must overcome its "gray flannel" and "huckster" complex, stated Simon. "It is suffering today from bilateral ignorance, since government on the whole just doesn't understand advertising and the industry is also remiss in its educational work."

Ideas at work:

• On the top 10 music front: Recently **KZIX**, Ft. Collins, Col. (on the air since January) announced that it would change its music policy, from albums and classical to pop, if the listeners wanted it. They were asked to send in their comments, and in one week, 1,000 responses were received. Results: "Overwhelmingly" in favor of the station's current policy.

• **WEEI**, Boston, is sending its "Summer Selling" booklet to clients and agencies, themed to the "blanket" coverage of the station's signal. The 19-page brochure presents a balance of listeners on vacation, plus statistical information drawn from Pulse, Motivation Analysis, RAB, New England Council and the Mass. Department of Commerce.

• Fun contest: **WSAZ**, Huntington, W. Va., began its "Water, Water . . . Somewhere" contest last week. The bit: A gallon of water is hidden somewhere in the Tri-State area, with clues as to its location aired several times a day. Prize: \$100.

• How they're promoting National Radio Month: **WPLA**, Plant City, Fla., is combining it with their 10th anniversary, holding a contest for listeners to guess the combined weight of staff members. Winner gets a car . . . **WNBH**, New Bedford, Mass., has a flying mobile unit in the air each day with a d.j. airing his show from it. Listeners get daily prizes for guessing correct altitude.

Thisa 'n' data: **KBKW**, Aberdeen, Wash., is making its mobile news service and facilities available to area authorities in emergencies . . . **WFAA**, Dallas, is conducting its 10th annual farm study tour, expecting 175 farmers, ranchers and bankers to participate in their own special train . . . **KOMA**, Oklahoma City, will help find summer jobs for students via airing mutual job openings . . . Buck Barry, of **WOOD**, Grand Rapids, is

airing a campaign to find homes for dogs . . . **WHOM**, New York, is creating a blood bank for the exclusive use of its Spanish-speaking listeners . . . **WTRY**, Albany-Schenectady-Troy, is offering a plan for its retail advertisers, dubbed "rain insurance": Based on the premise that business falls off when it rains, the station will repeat the radio schedule, if that weather occurs, at a later date, at no cost to the sponsor . . . **KMOX**, St. Louis, will air all St. Louis Hawks professional basketball games for the next three seasons, co-sponsored by Anheuser-Busch.

Station purchases: **WHRV**, Ann Arbor, Mich., to the Zanesville (Ohio) Publishing Co., brokered by Howard S. Frazier, Inc. . . . **KEX**, Oakland's purchase by Crowell-Collier approved by FCC.

Call letters change: **KIWW**, San Antonio, to K-UBO and increased its power to 5,000 watts.

Kudos: **WOW-AM-TV**, and **KBON**, both in Omaha, recipients of nine and three "Gold Frame" awards, respectively, presented by the Omaha Radio-TV Council . . . **WGN**, Chicago, a



WJAC-TV holds a long, long lead over WFBG-TV, in station share of audience, sign on to sign off, all week long.

WJAC-TV--71.9

WFBG-TV--28.1

Proof from ARB, November, 1958, that WJAC-TV is far ahead of the competition in its area.

TOP 30 SHOWS ON WJAC-TV

Johnstown-Altoona Trendex, Feb., 1959



Get full

details from

With a lead of nearly 3 to 1 over its nearest competitor, it's clear that WJAC-TV is the station viewers prefer. Buy the station more people watch . . .

WJAC-TV



HARRINGTON, RIGHTER & PARSONS, INC.

winner of the Alfred P. Sloan radio/tv awards.

Over the past month, these stations have been added to the active franchised Community Club Awards Station List:

KVMA, Magnolia, Ark.; WFTL, Ft. Lauderdale; WBVT, Marion, Ind.; WKBV, Richmond, Ind.; WDOE, Dunkirk, N. Y.; WTRY, Tryo; WAPA, San Juan, P. R.; WCLE, Cleveland, Tenn.; WKGN, Knoxville; WMMT, McMinnville, Tenn.; WMIT, Morristown; WGNS, Murfreesboro, Tenn.; KDYL, Salt Lake City; WHIL, Wheeling; WSAZ, Charles-

ton, W. Va.; and WCCM, Parkersburg, W. Va.

Station staffers: James Foster named financial v.p. for the McLendon Corp. . . . C. B. Clarke, Jr., to manager of WDGY, Minneapolis, St. Paul . . . Tod Brauson, to general manager of WFOX, Milwaukee . . . Norman Lofthus, to general manager of KCMJ, Palm Springs . . . Earl Harper, to station manager of WBOY, Clarksburg, W. Va. . . . Paul Miles, to general manager; Paul Howard, program director; Norman Posen, sales manager and Gloria Best, to woman's director at

WCAW, Charleston, W. Va. . . . J. R. Hackney, to promotion manager for WOW, Omaha . . . Bob Martin, to program director at WJW, Cleveland . . . Anthony Perry, to account executive at WGBI, Scranton, Pa. . . . W. Lee Roddy, to local sales manager for K-EZY, Orange County, Cal.

TV STATIONS

Fiction on tv is fiction at its second best, according to producer Dore Schary.

Comparing tv with movies and Broadway, Schary noted that fiction is done better on the screen, and that each medium should exploit the area it excels in.

Speaking at the RTES "News-maker" luncheon in New York last week, Schary noted:

"It is in the field of current events that tv serves us best. Tv is a roving, penetrating eye and a tremendous force for showing truth and life as it really is."

"It is this sense of urgency which should be retained. Some news programs have lost this quality. They seem to have the salt edited out of them: the vital immediacy watered down to the point where it is obvious that the programs are designed to offend absolutely nobody."

Schary attacked the tendency to "pussyfoot" controversial areas, and called equal time a "situation now being carried to ludicrous lengths."

"The more responsible and gifted contributors to the medium will abandon it if they continue to be hobbled in free expression."

Schary recently signed a contract with NBC TV to produce specials for next season.

Ideas at work:

• **KODE-TV**, Joplin, Mo., recently concluded its "Snack-Paks" promotion, where, for the past month, snack wagons were cruising the area, distributing the "paks" to homes contacted. Snack nights were given heavy, on-the-air promotional spots. Their contents were supplied by station advertisers, free of charge.

• **WFBB-TV**, Indianapolis will award trips to that city for the 500 mile race, to five timebuyers. The contest: Estimate the qualifying speed for the first, second and third posi-



... and **WOC-TV** FOR BEST COVERAGE IN THE NATION'S 47th TV MARKET

(Davenport, Iowa — Rock Island — Moline, Illinois)

Here is a 42-county market with a fine balance of rich farming communities and booming industrial centers . . . the largest market between Chicago and Omaha . . . Minneapolis and St. Louis . . . the 47th TV market in the nation.

POPULATION	1,632,100*
FARM POPULATION	322,300
EFFECTIVE BUYING INCOME	\$2,879,387,000*
GROSS FARM INCOME	\$1,213,506,000
RETAIL SALES	2,042,037,000*



Col. B. J. Palmer
President

Ernest C. Sanders
Resident Manager

Patscheller
Sales Manager

Pro. S. H. W. Clark
Executive Secretary

*Sales Management's "Survey of Buying Power — 1959"

WOC-TV is No. 1 in the nation's 47th TV market—leading in TV homes (438,480), monthly coverage and weekly circulation — day and night — as reported in the Nielson Coverage Service No. 3, Spring, 1958. For further facts and latest availabilities, call your PGW Colonel . . . NOW!

WOC-TV Davenport, Iowa is part of Central Broadcasting Co., which also owns and operates WHO-TV and WHO Radio, Des Moines, Iowa



tions in the first row lineup at the race classic. Timebuyer-contestants have been nominated by Katz Agency salesmen.

Financial report: Net profit for the first 13-weeks, 1959, at Metropolitan Broadcasting Co.: \$287,512, as against \$56,021 in the first quarter of 1958—an increase of 450%.

How to increase the number of VHF stations: By reducing spacing requirements.

So says KCCC-TV, Sacramento, in a Petition for Rulemaking submitted to the FCC last week.

The petition: "By lowering the minimum co-channel assignments and station mileage separations in Zone 11 from 190 miles to from 100 to 125 miles."

Thisa 'n' data: KELO-AM & TV, Sioux Falls, begins construction on its new \$750,000 headquarters this week . . . WPIX, New York, will telecast its first major feature program in color this Friday (29) centering on the problems in Africa . . . Anniversary note: *Shell News* celebrating its eighth year on KRON-TV, San Francisco . . . KOCO-TV, Oklahoma City, constructed a baseball diamond behind its studios to telecast, live, the YMCA Jr. League baseball games . . . WTVJ, Miami, issued stock to more than 200 employees and to the general public last week . . . KPIX, San Francisco, is using, for the first time, outdoor posters to promote its "Channel 5 Take 5" theme.

Business notes: Burgermeister Beer (BBDO), the first advertisers to purchase a program on Channel 10, Sacramento, after the station's call letters had been changed from KBET-TV to KXTV . . . John Green Corp. (Promotional Advertising), Renault distributor, for 52 alternate weeks of *Traffic Court*, on KABC-TV, Los Angeles.

Kudos: To KWTV, Oklahoma City, the Alfred P. Sloan award for promoting traffic safety . . . To WBNS-TV, Columbus, O., the Advertising Achievement award for the best single tv program, at the fifth district AFA convention . . . To KMTV, Omaha, five "Gold Frame" awards from the Omaha Radio/Tv Council . . . KPIX, San Francisco, honored by San Francisco State College for its public serv-

Nothing, but

nothing is as

use-full in

conditioning

sponsors and

agencies for

fall and winter

buying as

Sponsor's

Media Basics

13th annual edition out 18 July

Advertising deadline 22 June

Not a directory, not a shelf reference—but an up to date, fact-packed guide for buying tv radio time



WANTED

tv/radio station promotion and exploitation man

Superior promotion-exploitation man to plan and direct audience promotion for an important group of Radio and TV stations. Station promotion experience preferred though not required. Position will require travel. Please reply to Box 89 stating experience and salary requirements. Responses will be kept confidential.

INDUSTRY EXECUTIVES!

Remember the old adage: "If you want anything done right —do it yourself!"

Not really! Be smart.

Hire an assistant whose experiences and qualifications complement your own.

A gal whose assets include:

- action-packed career in the important phases of radio/tv/film
- creative skills and impressive experiences
- enjoys work and responsibility
- Add sprinkling of imagination, initiative and organization know-how then

YOU WON'T HAVE TO DO ALL JOBS YOURSELF!

This is a gal in a hurry to meet you!

Inquire SPONSOR, Box 5.

ice programming . . . **KMOX-TV**, St. Louis, winner of two Ohio State awards from the Institute for Education by Radio/Tv at Ohio State University.

On the personnel front: **William Mulvey**, named program director of **WNHC-TV**, Hartford-New Haven . . . **Bruce McGorrill**, to sales manager for **WCSH-TV**, Portland, Me. . . . **Frank Harms**, to director of tv programs for **WRCV-TV**, Philadelphia . . . **E. Manne Russo**, to general sales manager and **James Necessary** to assistant general sales manager in charge of local sales at **WDAF-TV**, Kansas City . . . **Lew Breyer**, to executive v.p. of **WXIX-TV**, Milwaukee . . . **Virgil Wolff**, to assistant sales manager, **KYW-TV**, Cleveland . . . **Marshall Karp**, to account executive at **WPIX**, New York . . . **Len Hansen**, to the programming staff and **Paul Seheimer**, to account executive at **KPIX**, San Francisco . . . **Denson Walker**, to the local sales staff at **WFIA-TV**, Dallas.

FOOD INDUSTRY

(Cont'd from page 33)

tors of cigarettes, household soaps and cleansers, confections and soft drinks, laundry supplies and household paper products.

Add up what these product categories spend in television alone (by TVB estimates for 1958) and you arrive at the staggering figure of \$1.8 billion dollars (beer \$50.5 million, cosmetics \$126.1 million, dentifrices \$31.3 million, tobacco \$93.5 million, paper \$15.2 million, confections and soft drinks \$10.2 million, cleansers \$16.1 million and soaps and detergents \$76.2 million).

This is the heritage that the self-service shopping cart left the U. S. ad industry.

The supermarket concept began in 1930, when Mike Cullen, an employee of an Illinois grocery chain suggested the idea of self-service, was turned down, and came to New York to open his own self-service market. He rented an abandoned garage in Jamaica, advertised himself as "King Cullen, the World's Daring Price Wrecker."

From all of the Greater New York area came depression-conscious families to buy up such startling bargains as oranges for 3¢ a dozen, lamb chops at 17¢ a pound.

Six years later, there were 1,200 such self-service markets in the U.S. Today, there are some 21,000 which annually do \$1½ million or more business. In 1958, 1,900 new supermarkets went into operation.

The supermarket concept has even gone international. Holland now has "Hept-U-Zelf Winkels." France has several hundred "Livre Service" stores. Belgium, England, Hong Kong, Italy and Turkey have adopted the idea. Even Russia is planning a chain.

The average big supermarket stocks about 6,000 to 8,000 items (the old corner grocery of another era stocked about 500 to 600). The outskirts of metro areas are where most supermarkets operate, but in the congested city areas, these same chains are buying up smaller stores and converting them into "bantams" which stock about 1,000 items; some are so small they must be restocked each day.

"More people are exposed to supermarkets than to schools, churches, movies or any other influence except newspapers and tv," stated an article in the *N.Y. Times*. The future effect on U.S. Marketing, according to the same article: "Once a week, the housewife (or her husband) will go to a big, regional, semi-department store kind of super, as far as 20 miles from home to do the major shopping; between times she will fill in at the nearest bantam."

The explosion of supermarkets on the food scene has already been felt. The housewife shopper of today is an entirely different breed from her grandmother. The shopping list of grandma's day, for example, has all but disappeared. A recent survey showed that only one in five women carry a detailed shopping list. Most buying today is by impulse. But since the shopper cannot hope to see every one of 6,000 items in 20 or 30 minutes of wandering through the aisles, it is the supermarket operator who controls her impulses.

"The supermarket can boost the sale of any item," says the *Times*, "by the way it is displayed." Even the most hard-sell national ad campaign could conceivably lay an egg if it isn't tied in at point of sale.

This is what radio tv must understand if it is to dominate food at all levels. Next week, SPONSOR will show the way to dominance.

MEDIA GRIPES

(Cont'd from page 39)

ple and to clients that what they call a "quickie request" may well need four people for three days to dredge up an answer. They just don't understand that media people don't guess; they find out facts."

Another adds: "Clients make some of the most impossible requests! Some either have a complete lack of consideration or they're plain stupid—or both." All queries should be screened carefully, just as carefully as they are serviced, adds a media researcher.

Station reps: Media buyers and researchers realize it's their job to see every rep, to talk with visiting station managers and to sit in on all solidly researched station and rep presentations which will add to their fund of buying knowledge. But they get tired of "reps who cry and say they need the order because they'll get fired or they're having a baby." And one wearyes of "station gyps who come in to say hello, don't say anything of importance and take up a lot of time."

Others complain their days are filled with presentation sessions and that this leaves little time for actual buying. Several agencies, however, are solving this problem by appointing one man to screen all such requests for buyers to sit in on a station or group presentation. He hand-picks persons who need the information in their work and books them for precise times—with no unnecessary gab sessions.

Buyers hope, too, the day will come when reps will sell *before* the buying begins, not after it has started. "We all work in peaks and valleys," says one buyer, "We may work 'til 3 a.m. four nights running—and then have a two-week slack period. They should see us between buys, not at the height of them."

These gripes from media people nevertheless reflect enthusiastic interest in their agencies and their jobs. They're leading to smoother media operations and to less external friction. Buying has made much progress and is destined to grow even more proficient and professional as "we become less afraid, more confident and more willing and able to share ideas with everyone involved," concluded one media manager.

SPONSOR ASKS

(Cont'd from page 51)

and despite the fact that we have a variety of yardsticks, we still haven't got enough. The important missing link is the method which will tell the advertiser whether the program (plus the commercials contained in it) has benefited him either in terms of sales, in terms of public attitude toward his product or service, or in terms of his general advertising objectives.

The sponsor-identification index is probably the weakest single method for judging programs, because it doesn't tell him what kind of an impression he has left with the viewer.

The major objection, however, to the use of a "sponsor-rating" in the evaluation of tv programs is the fact that several sponsor identification "norms" exist depending on the sponsorship pattern of the particular program. For instance, if sponsor's name appears in the title of the show, it is easy for the respondents to give the right answer. "Who sponsors the *Chevy Show?*" is like asking "Who is buried in Grant's tomb?"

The second group of programs are those with one single sponsor whose name does not appear in the title. An example of this is *The Twentieth Century* sponsored by Prudential. The recall of the sponsor's name for this type of program is not impaired by alternate, participating or major-minor sponsorship arrangements and therefore, identification can be expected to be high although not as high as that of the first group.

Then we come to the programs which have two or more sponsors. Here confusion is bound to lower the expected s.i. "norm."

It becomes clear, then, that even if we accept the use of a "sponsor-rating" as a yardstick for program evaluation, we cannot compare a program in one of the three groups mentioned above with a show in another group; nor can we say that an intra-group comparison is valid—length of sponsorship is an important variable to be considered.

While great strides in the right direction have been made, the need for continued research in the area of program and commercial evaluation is still very much in existence. The "sponsor-rating" while it is an interesting exercise in arithmetic—is inadequate as a measurement.

More listeners cost less

with

Billion-Dollar Evansville's

Because WGBF is

1st

. . . in weekday morning listening audience . . . every morning! (Conlan Area Survey — February, 1959)



one reason why WGBF was

1st

. . . in national spot advertising sales during 1958 among Evansville stations!

National Representatives • Weed Radio Corp
1280 KC • 5,000 WATTS
AFFILIATED WITH NBC NETWORK



National Cash Register Picks Jacksonville



S. C. Myrin, Chairman of the Board
of the National Cash Register Company

National Cash Register has picked Jacksonville for a new business machine supply plant. Jacksonville welcomes this new addition to the rapidly expanding North Florida economy and looks with pride toward National Cash Register's future in Florida's Gateway City.

In Jacksonville, Joxons have picked WFGA-TV, Channel 12. NBC and ABC Programming

Represented nationally by
Peters, Griffin, Woodward, Inc.

Fifth of a Series



WFGA-TV
Channel 12
Jacksonville, Florida
FLORIDA'S COLORFUL STATION

FLEXIBLE



says Lou Wolfson, V.P.

WLOS-TV

ASHEVILLE, N. C.

You can use any part of Warner Bros. library of films to get top ratings and enthusiastic sponsors. "It's so flexible, you can fit it into any spot," says V. P. Lou Wolfson of WLOS-TV.

"From our Warner Bros. library we've programmed an Errol Flynn Theatre and a Bogart Theatre on weekends. Both have drawn exceedingly well . . . often outrating all three competing stations combined."

This smart programming by WLOS-TV is perfect for either participating or exclusive sponsorship. And it's only one of the many ingenious ways stations are using Warner Bros. features to turn time into money. Let us tell you about the others, too. Simply call or write:

U.A.C.I.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., Murray Hill 6-2323
CHICAGO, 75 E. Wacker Dr., Dearborn 2-2030
DALLAS, 1511 Bryan St., Riverside 7-8553
LOS ANGELES, 9110 Sunset Blvd., Crestview 6-5886

Tv and radio NEWMAKERS



Howard Anderson, central division sales manager in the Chicago office of ABC Films, Inc., has been named a v.p. and promoted to supervisor of sales. In his new position he will be headquartered in N. Y. and will coordinate, with president Henry Plitt, syndicated and national sales activities. Anderson joined ABC Films in 1954 as manager of the Dallas office. In 1956

he was transferred to Chicago as Midwest sales manager. His successor will be Richard Hurley, formerly Chicago city sales manager.

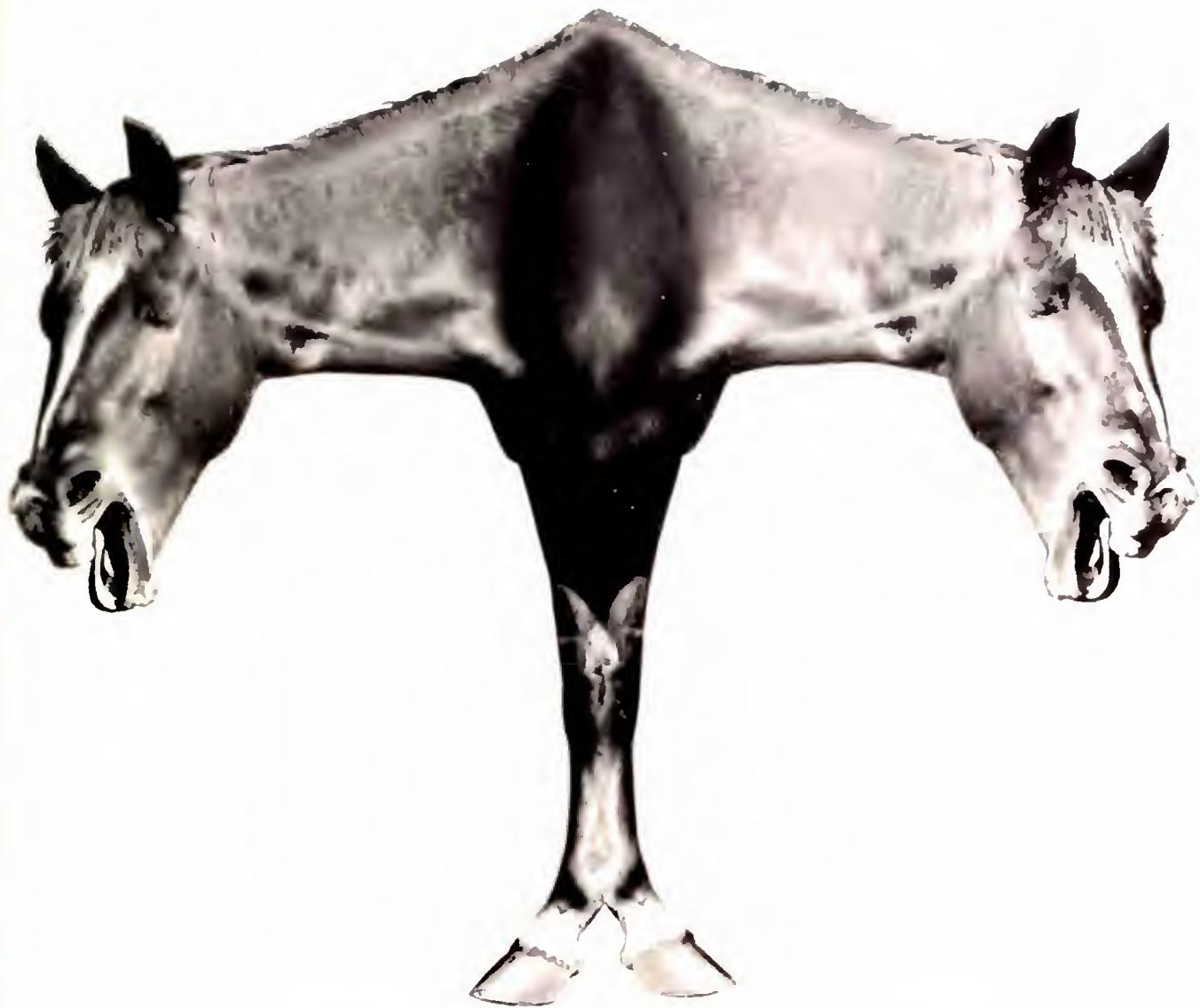
Robert J. Stefan, manager of BBDO's Hollywood office, has been elected v.p. in charge of radio tv. He joined the Hollywood office in 1952 as a tv production supervisor. In 1957 he was made head of production and assistant to Wayne Tiss, then v.p. in charge of the office. (Tiss now heads the BBDO, Chicago office.) Prior to joining the agency, Stefan spent five years with KTLA as writer-director-performer. He also acted on NBC programs. Stefan was graduated from the College of the Pacific.



Clifford Dillon has been appointed chairman of the newly formed creative board of Compton Advertising. This new group will concentrate the experience of the agency's top creative executives on all client advertising. Dillon, a v.p. at Compton was formerly assistant creative director. He joined the agency in 1951 as a creative executive. Previously, he was v.p. and copy chief of SSC&B and D-F-S. And, prior to that, he had been a copy group head and member of the plans board at J. W. Thompson.

Arnold F. Schoen, Jr., general manager of WPRO-AM-FM-TV, Providence, R. I., has been appointed executive v.p. of Cherry Broadcasting Co.—owners and operators of WDFO-AM-FM-TV, Orlando. Schoen joined WPRO 13 years ago as local sales manager. He was named general manager in 1947 later added tv duties to his post. He became a stockholder and director of Cherry Broadcasting when it was organized in 1957. Succeeding him: Joseph Dongherty, formerly sales manager of WJZ-TV, Baltimore.





Are we ca-razy, or what?

No, two heads are *not* better than one—unless both agree on WAVE-TV!

By any yardstick you choose—audience ratings, coverage, costs per thousand, programming, or trustworthy operation—the more you compare, the more you'll prefer WAVE-TV.

WAVE-TV

CHANNEL 3 • Maximum Power

LOUISVILLE

NBC SPOT SALES, Exclusive National Representatives

SPONSOR SPEAKS

Are agencies unfair to radio?

When station men or network executives complain that advertising agencies are "neglecting" the radio medium you can sometimes take their remarks with a grain of salt.

Within the past two weeks, however, we have talked with leading media and radio-TV executives at three top-10 agencies who voice exactly the same complaint.

They add, "conditions in the agency business today make it impossible for radio to get the break it deserves."

They point out that most over-all media planning on major national accounts is made through group action, by product groups, plans boards, or marketing committees, and that such groups tend to be composed of departmental representatives who are either TV enthusiasts or vigorous boosters for print.

On the TV side are the TV-radio departments, some media men, and younger account executives. On the print side are (usually) the creative departments, older account and marketing men, and media men brought up in the print tradition.

By the time such a group settles its differences, most appropriations are largely divided between TV and print. Radio gets less than proper consideration because it often lacks strong vocal representation at the conference table.

A dangerous situation

Such a situation, however understandable, is as serious for advertisers and agencies as it is for the radio business. It means that an enormously powerful, flexible, economical medium is being overlooked because of intramural oversight.

We suggest that every media-conscious agency should immediately review, and where necessary, revise its organizational procedures to make certain that radio gets proper consideration.

We also suggest that the radio industry must realize, more fully than it has yet done, that under today's conditions the radio gospel must be preached, not merely to media departments and timebuyers, but also to policy-makers.

THIS WE FIGHT FOR: Easier, more efficient methods of planning, buying and executing spot radio and TV campaigns. There must be a constant search for new, improved ways to straighten out spot's "paper work jungle."



10-SECOND SPOTS

Halls of Ivy: At a large agency not known particularly for the magnificence of its salaries, one promising tyro was invited to the executive dining room. During lunch, one of the elder statesmen benignly asked him how he liked the firm. "Oh," said the young man, "it's a wonderful place—if your parents can afford to send you."—Lucian Chimene, JWT.

Lebensraum: WLW-1, Indianapolis, boasts a new studio large enough to accommodate "a tryannosaurus, a brontosaurus, a diplodocus, an iguanodon, a triceratops—or any other kind of dinosaur you might have . . ." *We've got a pterodactyl; can we fly it?*

Overdue: Shep Meade, adman author of *How to Succeed in Business Without Really Trying*, has written a new one—*The Four Window Girl* which tips off the distaff side on how to get ahead. *Attention, lady time-buyers!*

Things I'd like to see on TV A weather girl who'll wear the same dress two nights in a row.

A guest star who wasn't "very happy to be here."

A quiz contestant who'll shout "Hooray" when told his opponent missed a question.

An educational program where I learned something.

A mystery guest who didn't plug anything.

A TV panel that never won an award.

A quiz show whose contestants arrived by train.

A guest star who isn't as nice off-the stage as he is on. Len Womack.

Station breaks: *Tea & Coffee Trade Journal*, in a recent editorial, took exception to the practice of some stations that carry soft drink advertising to promote on the air "soft drink breaks." *That old "equal time" problem again.*

Identity: From KTTS, Springfield, Mo., comes a newspaper clipping that tells of a local policeman who, having picked up a suspect, described the man in his report as looking "like the TV show character (*Hare Gun, Will Travel*) Paladin." *The face is familiar.*



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